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MAINE FESTIVALS OPEN BRILLIANTLY WITH BANGOR LISTS

Twenty-Ninth Annual Event in New England City, under Baton of William Rogers Chapman, Brings Notable Programs by Well-Known Artists and Orchestra — "Martha" Sung by Notable Cast, and Children's Chorus of 700 Participates—Programs to Be Repeated in Portland and Lewiston

BANGOR, ME., Oct. 3.—Lacking but a year of its triennial anniversary, the Auditorium was again the brilliant setting for the Maine Music Festival, over which William Rogers Chapman, conductor, has presided for a number of years. This American festival, true to its traditions and policies, presented American solo artists assisted by the mixed chorus of some 300 voices.

The programs given in Bangor on Oct. 1, 2 and 3 will be repeated in Lewiston on Oct. 5 and 6, and in Portland on Oct. 7, 8 and 9.

The doors of the Auditorium swung wide to admit one of the large first night audiences customary at the Festival.

It was a gala evening, with a large audience, and as Mr. Chapman stepped upon the stage, chorus and orchestra rose to greet him to the strains of a fanfare of trumpets.

As the voice of the chorus rose triumphant in the strains of Handel's "Hallelujah Chorus" which has officially opened these festivals for the past twenty-nine years, it had a more poignant, more significant meaning than ever before.

Enthusiasm, combined with an equal share of curiosity, ran high to hear Lawrence Tibbett, baritone of the Metropolitan. He conquered by his earnestness and the beauty of his voice. He won great popularity from his rendering of Ford's soliloquy from Verdi's "Falstaff" in costume, receiving six recalls. From a purely musical standpoint, he was at his best in old English ballads.

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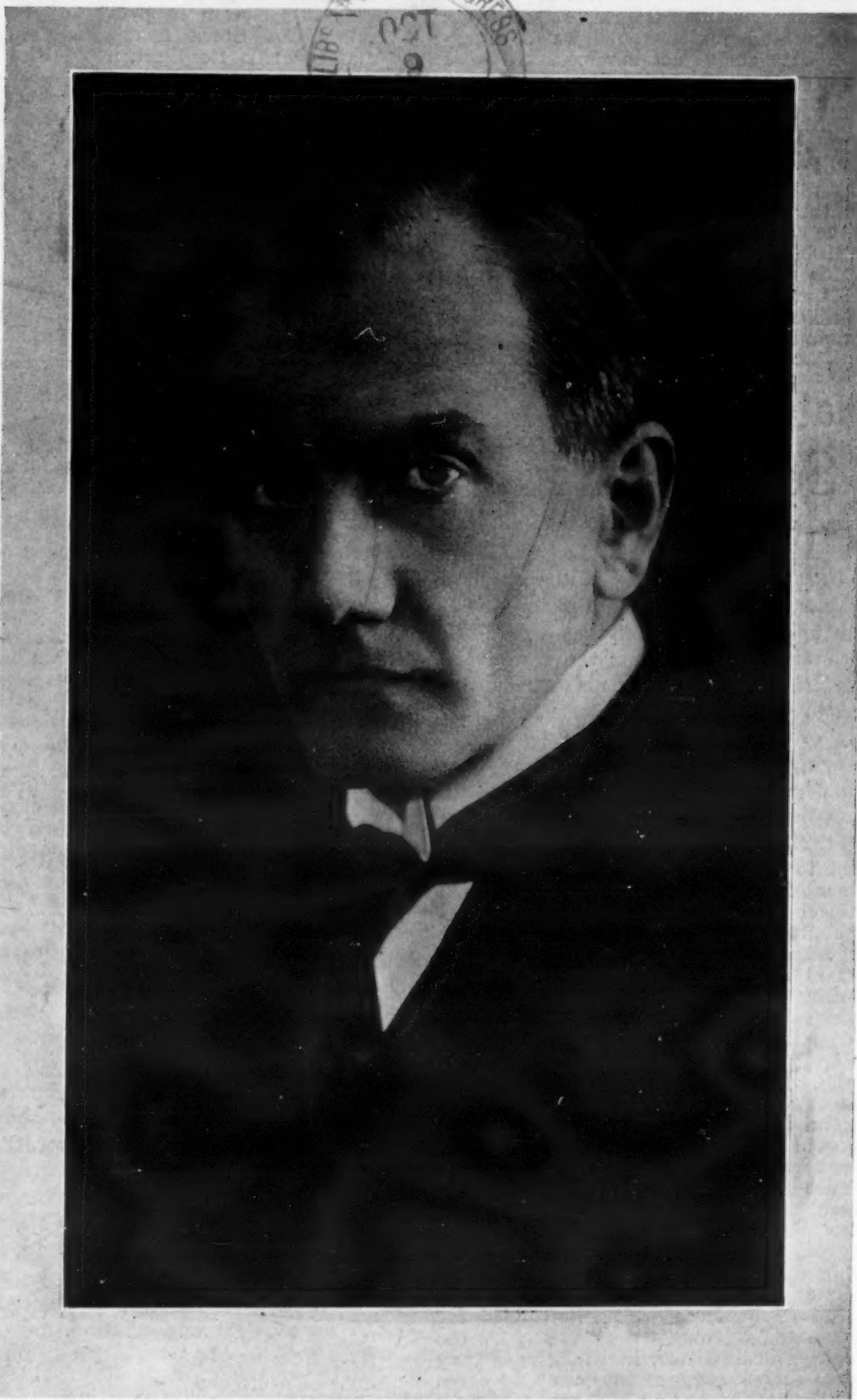
NEW PLAYERS JOIN BOSTON'S SYMPHONY

Rehearsals Begun Under Baton of Koussevitzky

BOSTON, Oct. 3.—The Boston Symphony, greatly augmented, started preparations for its forty-fifth season yesterday in Symphony Hall, where it met for the season's first rehearsal, before inaugurating the year's concerts next Friday. Judge Frederick P. Cabot, president of the board of trustees, made a brief address of welcome to Serge Koussevitzky, conductor, and the orchestra. The leader in turn, acknowledged the welcome and introduced fourteen new members, including the four principals.

It was announced that no more seats are available to auditors since all the concert series are fully subscribed for

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ERNST VON DOHNANYI

Hungarian Pianist, Composer and Conductor, Who Arrives This Week to Begin His Duties as Conductor of the New York State Symphony. Mr. Dohnanyi Shares the Conductorship with Alfredo Casella. (See Page 20)

BRADLEY TO LEAVE BUSH FOR JUILLIARD

THE report current for some time that Kenneth M. Bradley, president of the Bush Conservatory, Chicago, was to become associated with the Juilliard Musical Foundation in New York, has been confirmed by Dr. Eugene A. Noble, secretary of that institution. Dr. Noble states that Mr. Bradley is to be the educational director of the Foundation and that he will take up his new duties on Jan. 1. Edgar A. Nelson will succeed Mr. Bradley at the Bush Conservatory.

Dr. Noble stated early this week that no change in existing executiveship in the Foundation was to be made. He characterized the engagement of Mr. Bradley as an "extension" of the present plan of operation, under which the administrative duties are shared by himself and by H. H. Bellamann.

As to possible enlargements in the

scope of the Juilliard Conservatory in New York, Dr. Noble said that when the time came for such announcements, they would be made. Nevertheless, the engagement of Mr. Bradley is believed by those in touch with musical events in New York to presage some further development of the Foundation's system for awarding fellowships in its institution.

The Juilliard Foundation's Conservatory was opened on Oct. 15 of last year, and preliminary competitive examinations were given for what was announced as "between 100 and 120 fellowships." During the following January eighty-one awards were made. The appointment of Mr. Bellamann was made last October.

In an interview with MUSICAL AMERICA, the latter stated at this time that the policy of the new conservatory would not be to compete with existing

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METROPOLITAN TO OPEN NEW SEASON WITH "GIOCONDA"

Gigli and Three Americans in First Opera—Initial Week to Bring Two Novelties, "L'Heure Espagnole" and "Barber of Bagdad" in Double Bill—"La Vestale" in Second Week—Marion Talley, Vittorio Fullin and Elizabeth Kandt Added to Singers—Prices of Seats Advanced

AT advanced prices, Ponchielli's "La Gioconda" will open the new season of opera at the Metropolitan, on Monday evening, Nov. 2, Giulio Gatti-Casazza, general manager of the opera company, announced in his annual meeting with newspaper representatives on Monday.

A double bill of Ravel's "L'Heure Espagnole" and Cornelius' "Barber of Bagdad," the former to be sung in French, the latter in German, will be given during the first week, inaugurating a series of eleven novelties promised for the year.

Another of the additions to the repertoire, Spontini's historic "La Vestale" will be mounted during the second week of opera. The other novelties will come at intervals during the succeeding months, the last to be given as late as April, when Massenet's "Don Quichotte" will be undertaken as a medium for the dramatic art of Feodor Chaliapin. The New York season is of twenty-four weeks.

Three additional new artists have been engaged. Marion Talley of Kansas City, who sang in New York several seasons ago as a child prodigy, will appear during the second part of the season. She is now but eighteen and it is understood she has learned two rôles especially for her advent in opera.

The other new artists are Elizabeth Kandt, lyric soprano of the Frankfurt Opera and Vittorio Fullin, an Italian tenor, described as lyric-dramatic. These are in addition to seven new singers announced last spring, one of whom, however, Editha Fleischer, will not make

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OPERA INAUGURATES PHILADELPHIA YEAR

"Rigoletto" Sung by Scala Forces in Reorganized Academy

PHILADELPHIA, Oct. 5.—The Academy of Music, restored to the management of directors and stockholders who, for the last five years had leased the historic structure to a holding corporation headed by Edward W. Bok, opened its doors for the new season last Saturday night with the initial bill of "Rigoletto," in a week's series of performances by the Scala Grand Opera Company.

This is a recently formed organization which made an excellent beginning last June with a single successful performance of "Traviata." The current season is under the auspices of the Philadelphia Grand Opera Association, of which William C. Hammer, long prominent in musical activities in this city, is secretary

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Boston Civic Opera Forced to Close; Has \$80,000 Deficit, States Manager

BOSTON, Oct. 2.—Reported financial difficulties and what is described by the management as "lack of support" have cut short the season of the Boston Civic Opera Company, which opened its projected two weeks' local engagement in the Boston Opera House on Monday. Last night the Opera House was closed despite the scheduled double bill of "Cavalleria Rusticana" and "Pagliacci." Continuous drain upon finances and an apathetic public, it is stated, tolled the death knell of this city's new operatic venture. Nino Di Salle, business manager of the company, said last night that the company had come to the end of its resources. The venture had resulted in a loss of something more than \$80,000.

"We had expected to finish out the week," Mr. Di Salle said in a statement given out at the Opera House.

"In New York we lost \$60,000," continued Mr. Di Salle. "It was disastrous. But we thought that Boston would support us. We wanted to give this city its own opera. I am a Bostonian myself and many of those financially interested in the company are from Boston and Massachusetts. We went to Italy and brought over twenty-six fresh, new voices—voices that America had never heard.

"So last Saturday we raised \$20,000, expecting it would carry us through. But, you know, it was a great disaster. We did not get the support. We spent that money, and also what little was taken in at the box office.

Conference Held

"On Wednesday I was in New York. I had gone over to get the orchestra score for 'Tosca.' I got back Wednesday night and we were in conference until 2 o'clock this morning. We managed to raise an extra \$9,000, so as to pay everybody in the company for the week. Then, when Saturday came, we expected we could decide about the future."

Mr. Di Salle reiterated the statement that everyone in the company was paid up to Saturday.

Mr. Fuller, Boston representative of the Shuberts, explained last night that the terms of the contract were clear. The Opera House had been engaged for a period of two weeks, but there was no question about weekly rental. Half the contract price was to be paid in advance. Then the balance was to be paid in two instalments, of which the first was due today. It was not paid, according to Mr. Fuller.

It is reported locally that, even if the house had been opened, the performance would probably not have been given, as the stage hands and the musicians state that they had not been paid. A representative of the stage hands said he had been assured that money to pay the

hands for last night's performance would be forthcoming by 2 o'clock yesterday afternoon, but that no payment had been made.

"On Wednesday night," he continued, "our men were not paid until 8.30, which occasioned a delay in starting the opera."

The Boston Civic Opera Company was incorporated under the laws of Massachusetts early last summer. It gave a two weeks' season at the Manhattan in New York, from Sept. 7 to 19.

Clara Jacobo of Lawrence, Mass., who first attracted attention as soloist in one of the churches of that city and was sent to Italy nine years ago to study for the operatic career, was president of the corporation, which was capitalized at \$100,000. Other officers of the organization were Angelo G. Rocco, attorney, of Lawrence; Charles D. Malaguti, president of the International Counter Company, Haverhill, Mass., treasurer;

National Music League Launches Fall Season with Free Recital and Auditions

THE National Music League, Inc., Harold Vincent Milligan, director, and Vera Bull Hull, associate director, formally opens its fall activities this week with final auditions for the Naumberg Musical Foundation and also a free concert to members of the League on Saturday evening, Oct. 10, given by Sigrid Onegin, contralto. Of the 225 applications for auditions by League members, sixty-five have already been heard. The final Naumberg auditions were scheduled to be held on Oct. 8 and 9, with Alexander Lambert, chairman, Richard Aldrich and Efrem Zimbalist. The final committee for League auditions has not yet been chosen.

Two new departments are now functioning in connection with the League. One is the housing committee, which aids students in finding suitable places to live, with piano privileges and practicing hours. More than 100 available places are already on the list. The second is an information bureau which gives impartial suggestions about teachers, courses of study, rental of pianos and managers' estimates for debut recitals. The bureau also cooperates with the Part Time Employment Agency in assisting members of the League to find part time positions while pursuing their musical studies.

Before members are recommended for concert engagements they must pass the auditions committee, in which case they may receive engagements varying from \$10 to \$250, according to their experience and ability. No engagements are made for New York City, since the League desires to cooperate rather than to compete with New York managers.

Books Artists' Events

Many managers send quantities of concert tickets which League members can obtain for half price. Seventeen thousand dollars worth of tickets were sold last season by the League. In the matter of out-of-town engagements, however, the League has been active and has booked about \$27,000 worth of business since June 1. Over thirty-five artists are represented in this booking and no commission was charged except the regular two dollar membership fee.

The League has secured the assistance of Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, and Mrs. John D. Sherman, national president of the General Federation of Women's Clubs, both of whom are on the board of directors. Other members of the board are Mrs. Charles S. Guggenheimer, Mrs. Otto H. Kahn

Respighi to Be Chicago Guest with Stock Forces

CHICAGO, Oct. 3.—American music is increasing in favor abroad and can be compared with the best modern European work, according to Frederick Stock, conductor of the Chicago Symphony, who returned to Chicago yesterday after a summer spent in the music centers of Europe. "We are going to make some interesting comparisons this season to prove it," he said. Mr. Stock has announced that Ottorino Respighi, noted Italian composer, will conduct the orchestra during his American tour. Works of Miaskovsky, Russian composer, may be among the repertoire for the season.

MARGIE MCLEOD.

Joseph Meranda, attorney, secretary, and Alberto Baccolini, member of the board of directors. The latter was also artistic director and one of Miss Jacobo's teachers in Italy.

W. J. PARKER.

INITIAL KENT RADIO PROGRAM BROADCAST

Secretary Davis Speaks in Indorsement — Songs By Werrenrath

The first of a series of thirty Sunday night radio programs, to be broadcast through Station WEA, New York, and eleven other stations, under the auspices of A. Atwater Kent, was given on the evening of Oct. 4 at 9.15. The voices of Secretary of Labor J. J. Davis, who made an introductory speech from Washington, Mr. Kent and Reinald Werrenrath, baritone, were undoubtedly heard by a large majority of radio audiences throughout the country.

"When I heard the announcement of these concerts a few days ago and looked over the list of artists," said Secretary Davis, "I wondered if any single force had ever possessed such powers of spreading good. Occasionally I have had the pleasure of hearing the finest singers, the most famous musicians, just as you have heard them. But in the past you and I sometimes found it hard or impossible to get to the concert halls or hear opera performed.

"The great artists necessarily appeared only in the larger cities, where large audiences were assured. They could only be in one place at a time, and that meant that only a limited number could hear them. But now silence has wiped out distance. It has torn down the walls of the concert hall and opera house. The whole world is now one open opera house. We are all one vast audience and the music is brought, to us as we sit at home."

Mr. Werrenrath followed with a program of eleven songs, accompanied by Herbert Carrick, pianist. Commencing with several favorite concert songs, Mr. Werrenrath then gave three sea ballads, including Deems Taylor's "Captain Stratton's Fancy." His last group ended with Charles Gilbert Spross' setting of Kipling's "Gunga Din," given for the first time in America. Mr. Carrick played a Chopin Waltz in A Flat and Rachmaninoff's Prelude in G Minor.

Mr. Kent spoke briefly between the numbers of Mr. Werrenrath's program. "Ever since radio came into reality," he said, "it has seemed to me that some day the greatest music would be brought to the greatest possible number of homes. It is a tremendous satisfaction to me to have played a part in bringing this about and I sincerely hope that there will be as much pleasure for you in hearing these concerts as there has been to me in arranging them."

Next Sunday's program will be given by Toscha Seidel, violinist, who will be followed on Oct. 18 by Louise Homer, contralto. In addition to WEA, stations were broadcasting the concerts of Oct. 4 in Washington, Providence, Boston, Pittsburgh, Cincinnati, Detroit, Davenport, Minneapolis, Buffalo, Worcester and Philadelphia.

Hungary Increases Music Fees for Copyright Privilege

WASHINGTON, Oct. 7.—Walter Reindeck, United States Consul at Budapest, Hungary, in a communication to the State Department says that new fees for the registration of music and other copyrights are now effective in Hungary, a government decree having just been promulgated. For the first printed sheet of any piece of music, literary work, opera, play, or theatrical piece a fee of 80,000 paper crowns will be collected. The fee for any additional sheet is fixed at 10,000 paper crowns. The same fees are prescribed for music with accompanying text. For the registration of a work dealing with the fine or industrial arts, or for the copyright of any illustration, map, geographical, architectural, engineering, or technical work or design, scientific project, drawing, sketch, plastic work, or photoplay a fee of 150,000 paper crowns is fixed. The fee charged for a certificate to the effect that a music or other copyright has been granted will be 100,000 paper crowns.

ALFRED T. MARKS.

Senator Smoot Urges Abolition of Admissions Taxes

WASHINGTON, Oct. 7.—Senator Reed Smoot, of Utah, Chairman of the Senate Committee on Finance, has issued a statement to the effect that he plans to urge upon the House Ways and Means Committee, which will prepare the revised tax bill the latter part of this month, that the tax on admissions be dropped and that all of the so-called "nuisance taxes" be killed. Senator Smoot says: "The revenue produced by the admissions and nuisance levies is not commensurate with the cost of collection and the irritation they cause the public. Corporation taxes should be reduced from the present rate of twelve and a half per cent to ten per cent. The income tax publicity section should be repealed, and I will resist with the utmost of my ability all proposals for 'putting new teeth' in the present publicity section. Publication of a business man's private business affairs, as revealed in his income tax return, is wholly indefensible." Senator Couzens, of Michigan, has also declared himself in favor of the dropping of the admissions taxes.

ALFRED T. MARKS.

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Scarlatti Bicentenary Revives Memories of Medici Era



SUNDRY THINGS CONCERNING THE TWO HUNDREDTH ANNIVERSARY OF THE ELDER SCARLATTI

Upper Left, Alessandro Scarlatti, Composer of More Than 100 Operas, Is Seen in an Authentic Portrait. In the Center Is a Facsimile Autograph Manuscript Written by Him, the Original of Which Is Now in the British Museum. Upper Right, Domenico Scarlatti, Son of Alessandro, Whose Compositions for Harpsichord Predicted the Art of the Piano. Lower Left, an Etching of the Bay of Naples and Environs, Where Scarlatti Spent the Greater Part of His Life. This Is Engraved After the Original Design on the Cabinet of M. de Bourlaci, by J. Basan, a Contemporary Artist of Scarlatti. Lower Right, Cover of the First English Edition of Arias from Scarlatti's "Pyrrho and Demetrio," Dated London, 1707

THIS is indeed the day for romanticizing about poets and musicians. Shelley has recently become Ariel, and Byron the Glorious Apollo. Chopin has been sentimentalized into a nightingale and Verdi becomes the pathetic hero of Werfel's novel. What a classic *heldenleben* has been overlooked in the scanty pages of Alessandro Scarlatti's life. Little memorials in Trapani, Rome, Naples and environs will soon flicker like Christmas Eve candles and then go out for another 100 years. Thus the world celebrates the bicentenary of Alessandro Scarlatti's death on Oct. 24, 1725.

Turning back the calendar to the spring of 1706, imagine this most serious and prolific composer being initiated, with Corelli and Pasquini, into the Arcadian Academy under the pastoral name of Terpanoro. It was delegated to Zappi, the poet, to write an impromptu verse, which Scarlatti immediately set to music. In spite of the fact that he had composed nearly 100 operas at this time, he needs must spend his time with the Arcadians, or improvising serenatas for little society events.

Of course, the inability to produce all his operas was blamed from time to time upon the political struggles of the day, since it was the era of the Spanish succession, and in 1702 there came an earthquake which served as an excuse until seven years later. It was the same then as it is today, with composers trying to get their works heard. The path of opera has never been paved, it seems, for Scarlatti's letter to Ferdinand of Medici has its modern parallel. Speaking of his son, Domenico, he said, "I removed him by force from Naples. I send him away from Rome also, since Rome has no roof to shelter music that lives here in beggary."

Yet it is not fair to describe the age of Scarlatti as one in which musical genius had no place. It was, in the undercurrent, a renaissance of Greek ideals in all of the arts. The Hellenic sweep in music started perhaps in the salon of the Count Bardi, when opera was conceived. There followed Peri's "Euridice" and a series of Orpheos and Daphnes from Caccini to Monteverdi. The baroque style was found also in the architecture of the day; even the great artists combined their talents with those of the musical world, and we find Bibbiena and Antonio Canale painting operatic settings.

It was a century when Venice possessed seventeen opera houses, but what was this when Scarlatti and his lesser contemporaries were turning out operas at the rate of four and five a year? It is said that Bologna was so devoted to music in this era that the distressed Cardinal was forced to issue an edict in 1686 prohibiting any woman, whatever her age or condition, nuns included, from receiving musical instruction from any man, however closely he might be related to her. The Dukes of Modena and the Doges of Venice fought openly over their favorite prima donnas, and everywhere opera was the center of attention.

Into the midst of this musical heyday, Alessandro Scarlatti was born in Trapani, Sicily, in 1659. His father being a soldier, he was probably baptized in the fortress chapel, where no records are kept. Little is known of his childhood, except that he roamed hither and thither in Italy, gaining musical knowledge and finally attaching himself, at an early age, to the son of the Grand Duke of Tuscany, Ferdinand III, who remained his patron for many years. Nothing is recorded of the musical talent of either of Alessandro's parents, but at least one must have been musically inclined, if one is to take heredity into account, for the entire family was musical.

His brother, Francesco, was violinist

at the Chapel Royal, and his sister was a singer and actress in Venice and Rome. Anna Maria, "La Scarlatta," was among the notorious prima donnas of her day, whose relations with ecclesiasts and dukes were continually throwing Scarlatti into unfortunate repute. Yet it was her influence with a court official which obtained for her brother the excellent position of *maestro di capella*. In spite of her careless ways, the beautiful Anna Maria has gone down in musical annals as one of the chief aids to Scarlatti when he was in difficult straits.

A Sugar-Coated Protegé

If we may believe the general traditions, he was a strange combination of business cleverness and incompetence. He had ingenious methods of extracting money from his friends, relatives and patrons, but he was equally adept in getting rid of it. It might have been all right had he been single, but early in life he took unto him a wife, one Antonia Anzalone. By her he had three children, one of whom was the Domenico who later became the great harpsichordist. Records prove that the family was tossed from one town to another through the instability of the providing member.

One of Scarlatti's chief means of obtaining money was to send Easter or Christmas cards to men of influence, hinting of monetary hardships. An Easter card to Ferdinand is preserved in the archives of the Medici. Likewise he had an ingratiating way of writing letters along with his manuscripts. A typical example of his forceful floridity is contained in a letter accompanying the finished copy of his opera "Lucio Manlio" in 1705. He wrote:

"May Your Royal Highness deign to regard the opera as your vassal and as a wandering maiden who, with no home to shelter her from the mocking blows of fortune, kneels at the feet of Your Royal Highness and invokes as a suppliant the mighty shield of your high

protection and assistance, as in a safe harbor, where she may rest without having to fear the violence of the tempest."

Another instance of Scarlatti's cleverness was given in 1702, when he applied for a ten months' leave of absence on full stipend for himself and son Domenico to go to Florence. He was given four months with salary, which was far more than he expected. Incidentally, he seemed not to feel honor bound to return, for he settled thereafter in Florence and was commissioned by Ferdinand to write operas. His correspondence shows that he hated Naples and had no intention of returning. Moreover his gypsy spirit soon grew weary of Florence, and he moved on to Rome, where he was made *maestro di capella* through the Cardinal Ottoboni. It was at this time that he was made a member of the Arcadian Academy. Not until after Ferdinand died did Scarlatti, then advanced in years, return to the Neapolitan Court with a salary of eighty-four pounds a year. In the meantime he had taught for a short while in the Conservatorio dei Poveri di Gesù Cristo.

Little is known concerning his teaching, save that he was regarded as a crabbed and eccentric old harmonist by even so learned a musician as the German theorist, Heinichen. Though Scarlatti is responsible for the use of the horn and other wind instruments in the orchestra, they seemed to come back at him like a boomerang in his old age, for he said to his pupil Hasse one time, "My son, you know that I cannot endure players of wind instruments, for they all blow out of tune."

Pre-Operatic Conquests

Before Scarlatti felt the lure of the stage, he was an ardent chamber cantata composer and was undoubtedly the most fertile exponent of that lost form. Influenced at first by Stradella, Legrenzi, Cavalli and Cesti, he soon came to have

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Gallo Company Heard in Week of Fine Productions of Favorite Works

PUCCINI'S "Bohème" opened the second week of the San Carlo Grand Opera Company at the Century Theater on Sept. 28, with Anna Fittiu making her debut of the season in the rôle of Mimi. Her performance of the "beautiful consumptive" especially in the farewell scene with Rodolfo, "Addio dolce svegliare," led to an extended ovation and a deluge of flowers.

The vocal honors of the evening went to Franco Tafuro, tenor, who sang Rodolfo, reaching the peak of his popularity in "Soave Fanciulla" and "Ah Mimi tu più." Perhaps the most sincere performance was that of Mario Valle who was an unusually sympathetic Marcel. Olga Kargau was a high-spirited Musetta and held the large audience throughout the entire street festival scene. Pietro De Biasi as Colline contributed much to the vocal power of the cast and distinguished himself in the farewell song to his coat. Giuseppe Terrante was the Schaunard and Natale Cervi doubled in two smaller rôles. Carlo Peroni conducted the orchestra, which basked in the old familiar tunes, becoming so enthusiastic over the Musetta Waltz that its namesake could scarcely be heard. Following the opera the Pavley-Oukrainsky Ballet, conducted by Adolph Schmid, added an interesting group of interpretations to Handel's Largo, Ganné's "Victory Dance," Grieg's "Anitra's Dance," Brahms' "Vagabond" and Delibes' Mazurka.

H. M. M.

"Forza" Revived

"Forza del Destino" of Verdi was brought forward on Tuesday evening of last week by Mr. Gallo's forces, and the somewhat antiquated score and lack of continuity in plot were made up for by some impassioned singing and general picturesqueness. The cast, headed by Bianca Saroya as Leonora, Manuel Salazar as Alvaro and Emilio Ghirardini as Carlo, coped valiantly with the work. Miss Saroya was sufficiently vivid and tonally opulent as the heroine, and the newcomer, Mr. Ghirardini, impressed one with his possibilities. Stella De Mette, as the somewhat hoydenish Preziosilla, displayed her warm tones with effect. Others in the cast were Messrs. Curci, Cervi and De Biasi and Miss Falco. Mr. Peroni conducted.

R. M. K.

The First "Traviata"

"Traviata" which has sailed the operatic seas for nearly three quarters of a century was the bill for Sept. 30, still holding its popularity. Josephine Lucchese was a vocally and emotionally impressive Violetta. Giuliano Oliver, a well-tailored Alfredo, whose pleasing voice at times evinced tendencies towards falling below pitch, showed himself a capable as well as a routine artist. Mario Valle as Germont sang with ease and stern dignity and was generally commendable. The remaining rôles were capably sung by Philine Falco as Flora and Annina, Francesco Curci as Gastone, Luigi de Cesare as Baron Douphol, and Natale Cervi as Doctor Grenvil. There were also incidental dances by the Pavley-Oukrainsky Ballet. Carlo Peroni conducted.

W. R.

"Faust" Has Its Moments

"Faust" may not be the all-popular opera it was at the time W. J. Henderson dubbed the Metropolitan the Faustspielhaus, but it remains a work that will draw out of their non-operatic seclusion individuals who have ceased to respond to every beck and nod of the lyric temptress. Doubtless Thursday evening's audience at the Century included a liberal number of these, as well as many others who would have been equally content if the evening's offering had been any other work containing an equal number of recognizable airs for tenor, soprano, baritone, alto and bass, plus a quartet or two. After all, "Faust" has only a few rivals as a mine of the most highly singable melody.

Anne Roselle was a sweet-voiced and demure Marguerite, more at home, vocally, in lyric passages than in florid bijouterie. Franco Tafuro's Faust was most effective in darkness or half light,

for there his self-consciousness interfered least with his frequently good singing. (It was again to be noted, however, that the Italian words all but ruin the vocal line of "Salut demeure").

Pietro de Biasi's Mephistopheles was set apart more for lusty emphasis than for polished deviltry, or fidelity to pitch, and the Valentin of Giuseppe Terrante depended for its effect chiefly on vocal resonance. Siebel and Marthe apparently were the same person and though the program sayeth to the contrary, the credit for the dual accomplishment seems to belong to Bernice Schalker. Luigi de Cesare completed the cast as Wagner. Carlo Peroni conducted and there were dances by members of the Pavley-Oukrainsky troupe.

Some of the lighting effects were—to say the least—curious, and the audience had the further novelty of gazing on flowers in the garden scene that would have been a credit to any greenhouse display. The audience was altogether whole-hearted in its applause and showed no favoritism as between the French vocables of Marguerite and the Italian phrases of her rejuvenated admirer.

O. T.

"Lucia di Lammermoor"

Donizetti's tragedy in thirds and sixths was sung on Oct. 2, with Josephine Lucchese in the title rôle, Emilio Ghirardini as Ashton, Manuel Salazar as Edgar, Natale Cervi as Raymond, Luigi de Cesare as Norman, Frances Morosini as Alice and Francesco Curci as Lord Arthur. Miss Lucchese was in good voice in the first act and was interrupted by a burst of applause following her aria, "Regnava nel Silenzio." The love duet in the second scene was another high point and in this Mr. Salazar shared the honors.

Less can be said of the second act which was less well done. Mr. Ghirardini sang sharp in "Se tradirmi, potrai" and the Sextette was given a perfunctory and stiff performance. Lucia saved the day in the Mad Scene and the

GORDON AND SOWERBY BEGIN NEW SEASON

Joint Recital Brings Forth New Works—Corigliano and Spanish Artist Heard

TO Jacques Gordon, violinist, and Leo Sowerby, composer and pianist, fell the honor of inaugurating a new season of concerts in New York. This dignified procedure these gentlemen undertook on Friday evening, Oct. 2, in the salon-like Chickering Hall. The introduction to Gotham audiences of Mr. Sowerby's B Flat Sonata for piano and violin was the most important event of an evening devoted largely to making acquaintances.

Mr. Sowerby's Sonata was written, like his "From the Northland" Suite, given here this summer by Fritz Reiner, during the composer's sojourn in the American Academy at Rome in 1922. The orchestral number, however, is Stravinskian, while the Sonata is reminiscent of Debussy and Ravel; the two works are alike, in that interest in each is held more by clever handling of rhythmic problems than by any other one factor. It is in the second movement that the two Frenchmen are most strikingly suggested.

The first and last movements of Mr. Sowerby's work seem, at first hearing, the best. In them there is good thematic material and little, unexpected, harmonic twists that command admiration and attention. It is true that the themes are not always quite up to the level of their developments, but, then, neither were several of Bach's!

Mr. Sowerby is a pianist of unusual attainments, as was revealed conclusively on Friday. Mr. Gordon's performance was also up to a high standard, as befits the concert master of the Chicago Symphony.

The program fairly bristled with "first times." In fact, the only numbers that were at all familiar were d'Ambrósio's B Minor Concerto, effective, although inclined to cheapness, and Chausson's "Poème," so beloved of debutant soloists with orchestra.

Of the new faces one liked best the smiling one of Samuel Gardner in his

audience demanded a repetition of the familiar aria.

Edgar died his untimely death after a brilliant vocal combat with the "Tu che a Dio." Mr. Peroni conducted the opera and members of the Paley-Oukrainsky Ballet gave the incidental dance numbers.

H. M. M.

Repetitions Close Week

Saturday's little journeys into opera land were confined to the Orient. In the afternoon aria hunters were led to admire the cherry blooms of Nagasaki and the ancient art of hari-kiri. For the evening's travelogue, there were animated pictures of Pharaonic days along the Nile, with little Nubians to prance before princesses, and a living death (for two) within a tomb. Matinée and night performances of the San Carlo forces were both repetitions of works given earlier in the present engagement at the Century.

In "Madama Butterfly," Tamaki Miura again was as authentically Japanese as a native of the flowery kingdom can well be in an opera so Italian that the "Star Spangled Banner" sounds like "Santa Lucia." Franco Tafuro sang Pinkerton, and, as an American officer, used his voice in a way that bespoke long cruises and sojourns in Mediterranean waters—which was much to the liking of his auditors. Mario Valle's Sharpless was restrained and vocally effective. Others in the cast were Bernice Schalker, who sang Suzuki, Frances Morosini and Messrs. Curci, Cervi and de Biasi.

Anne Roselle replaced Bianca Saroya in the title rôle of "Aida," singing smoothly if with only a moderate range of vocal power. Stella de Mette was again a full-voiced Amneris, and Manuel Salazar had all the necessary top tones for Radames. Emilio Ghirardini sang Amonasro, Amund Sjøvik improved his opportunities as Ramfis, and the cast also included Harold Kravitt, Miss Schalker and Mr. Curci.

Mr. Peroni conducted both operas and there were dances, both afternoon and evening, by the Pavley-Oukrainsky contingent, those of the matinée including after-the-opera divertissements with Adolf Schmid leading the orchestra.

B. B.

"Jazzetto." In mood, "Jazzetto," resembles George Gershwin's "Rhapsody in Blue," but there the similarity ceases. Mr. Gardner has gone about his work in an entirely different manner than did Mr. Gershwin, aside from limiting himself to two instruments which are not essentially "jazzy" by nature. "Jazzetto" is interesting, but not instructive. It is pleasing, but not fascinating. And yet, it leaves its impression; one of sincerity and good taste.

Henriot Lévy's "Passacaglia," Edward Collins' "Arabesque," and Mr. Gordon's own "Serenade-Burlesque," were all in the category of pretty pieces. A transcription of a "Brahms Waltz" by Mr. Gordon was pleasant and unpretentious.

The violinist proved himself an earnest musician throughout the program's length, which was considerable, the final group of novelties not being begun before half-past ten o'clock. Gregory Ashman replaced Mr. Sowerby at the piano after the latter's composition. W. S.

Cornejo-Utrera-Lopez

A concert of more than ordinary interest was given in the auditorium of International House on the evening of Oct. 3 by Carmen Garcia Cornejo, coloratura soprano; Antonio Utrera, baritone, and Carmen Lopez, harpist. The program was divided in half, the first part being of operatic airs, with a Ballade for Harp by Hasselmanns, and the second of Spanish and Mexican songs.

Mme. Cornejo was heard a year or so ago in Carnegie Hall, making an excellent impression by her fine voice and winning personality. She strengthened this impression in both respects on this occasion. In the Polacca from "Mignon" and "Ah, Fors' è Lui," she displayed coloratura ability of an unusual caliber and a voice of fine quality. In her Spanish songs she was also excellent, winning much applause and a repeat of Huarte's "Madrigal Española," after which she insisted upon the composer's coming upon the stage to share the plaudits.

Mr. Utrera sang "Eri Tu" from "The Masked Ball" and the threadbare "Non è Ver!" besides sharing duets with Mme.

(Continued on page 27)

OPERA AND CONCERT SOLONS RETURNING

Metropolitan's Manager and Several of His Staff Among Voyagers

Among the contingent of musicians who returned last week to the United States was Willem Mengelberg, conductor of the New York Philharmonic Orchestra, who arrived with Mme. Mengelberg on Oct. 3 on the New Amsterdam. On the same day, on the Conte Verde, arrived Giulio Gatti-Casazza, general manager of the Metropolitan, and Giorgio Polacco, musical director of the Chicago Civic Opera Company.

Artur Bodanzky, conductor of the Metropolitan Opera Company, arrived on Oct. 1 on the Reliance. He brought the score of Honegger's "Le Roi David," to be presented on Oct. 26 by the Society of the Friends of Music. He announced that he would conduct the springtime Mozart Festival next year at Baden-Baden.

Also on the Reliance were Wilhelm von Wymetal, stage director of the Metropolitan, and Mr. and Mrs. Otto Weil. Mr. Weil, forced to resign on account of ill health, was for twenty-five years business representative of the Metropolitan.

Louis Graveure, baritone, arrived with his wife, Eleanor Painter, soprano, on Oct. 2 on the Berengaria. Sigrid Onegin, contralto, arrived Oct. 5 on the Albert Ballin with her husband, Dr. Fritz Penzoldt, and their son, Fritzpeter. Also on Oct. 5 arrived Beniamino Gigli, Metropolitan tenor, on the Van Dyke from South America. He will go on a concert tour before rejoining the Metropolitan.

Among the other recent arrivals are Louis Bailly, viola player and member of the faculty of the Curtis Institute of Music; Giuseppe Bamboschek, conductor, and Carlo Edwards, assistant conductor of the Metropolitan Opera Company; Raymonde Delaunoy, mezzo-soprano of the Metropolitan, and Jean Bedetti, cellist of the Boston Symphony. Rosina Galli, première danseuse of the Metropolitan, returned after a summer in Italy.

Due to arrive this week are Ganna Walska, opera singer, and Alma Clayburgh, singer, on the Olympic. Nina Tarasova, Russian soprano, will return on the Savoy. George Stark, head of the house of E. Moulle, Paris Steinway representative, will arrive on the Belgenland to attend the opening celebrations of the new Steinway Hall.

On the out-going ships were Ezra Rachlin, ten-year-old pianist, and Adam Seifert, bass tuba player of the Luna Park Band. Thirty-five of the latter's companions crowded to the pier to see him off.

Havana Hails First Performance of Rimsky's "Shéhérazade"

HAVANA, Sept. 24.—Rimsky-Korsakov's "Shéhérazade" had its first performance in Cuba recently in the National Theater. The concert was a triumph for the Havana Symphony, and its enthusiastic conductor, Gonzalo Roig. Another important feature of this event was Margot Rojas' playing of Chopin's Concerto in E Minor. She was warmly applauded by the large audience. Berloz's "Hungarian" March opened the program. NENA BENITEZ.

Ganna Walska Signs Film Contract

Ganna Walska will leave her operatic career temporarily to play the rôle of Josephine in Abel Gance's new film entitled "Napoleon," according to a recent report. The motion picture will be made beginning in January amid palaces and other settings in which Napoleon himself moved. Mme. Walska will return to France after Christmas to begin work.

Rudolph Ganz Returns to St. Louis

ST. LOUIS, Mo., Oct. 3.—Rudolph Ganz and Mrs. Ganz have returned preparatory to taking a motor trip to Michigan. They will return about Oct. 19, at which time Mr. Ganz begin rehearsals of the St. Louis Symphony. Mr. Ganz conferred with George R. Robinson, the new orchestra manager, and announces a number of new works for the season's program. The management reports an unusual demand for season seats. HERBERT W. COST.



WEEKLY SURVEY OF EUROPE'S MUSIC



Change of Direction in Opéra Comique Stirs French Composers to Discuss Its Répertoire

PARIS, Sept. 20.—On the eve of Georges Ricou and Louis Masson's assumption of control of the Opéra Comique, in place of the brothers Isola, who are the new directors of the Théâtre Sarah Bernhardt, Paris is exercised as to the future of this subsidized house. The *Gaulois* has seized the occasion to revive a symposium originated by *Figaro* nearly thirty years ago, when Albert Carré succeeded Carvalho at the same famous theater. Now, as then, well-known French composers are being asked what the Opéra Comique should be under the new direction, whether and to what extent foreign and young French composers should have a share in the

composer whose admission to the honors of the Opéra Comique caused considerable unfavorable comment in artistic circles.

At the same time, Messager insists that the theater be an outlet for contemporary composers, young and old. He also strongly favors the creation of a lyric theater, in which works at present played at the Opéra and Opéra Comique be presented with different casts. As to the proportion of foreign works to be admitted, he is significantly silent.

Paul Dukas, composer of "Ariane et Barbe-Bleue," is more cautious and fears that the creation of a "trial" lyric theater under prevailing conditions would be impractical. Alfred Bruneau, composer of "Messidor" and "L'Attaque du Moulin," is strongly in favor of the founding of a lyric theater, however, to present pieces, which, although produced with success at the other two houses, have not been able to find permanent places in the existing répertoires.

Ask Bigger Répertoire

Vincent d'Indy, whose operas include "Fervaal" and "Legende de Saint-Christophe" urges that the Opéra Comique enrich its répertoire from "the masses of fine works which have not been played for a long time." Foreign works, mostly valueless, are always being played; the less this is done, the more it will be possible to improve the real répertoire. The Opéra Comique, in his opinion, is quite sufficient to fill the rôle allotted to it without a third theater being organized. Henry Février, of "Gismonda" fame, argues that the Opéra Comique should be open to young composers and that there should be "a courteous exchange of foreign works based upon reciprocity."

In the meantime, as previously announced in MUSICAL AMERICA, the new management of the opera house has planned a répertoire sufficiently varied and inclusive to satisfy almost anyone. Unusual, as well as popular classic works, revivals of recent French operas which did not originally meet with any great success, and productions of foreign and indigenous modern operas, are all promised in the long list of works scheduled for performance during the next two seasons.

The retiring direction, the brothers Isola, are making the fortnight preceding their departure on Oct. 15 a festive period. In that time they propose to present all the best known works of their répertoire. There will be a single performance of each opera, given with the best artists who have appeared in the last few years on the boards of the Opéra Comique, preferably those who created specific rôles or were favorably



"Le Courrier Musical"
Caricature of Jacques Rouché, Director of the National Opéra, Paris

répertoire, and if a trial theater for new lyric works is necessary.

André Messager, composer of "La Basoche" and "Fortunio," one-time director of the Opéra itself, cannot refrain from a hit at the outgoing managers by suggesting that, in future, works presented be better chosen. He alludes, of course, to a recent production by a young

Prominent Conductors to Appear in Moscow This Season

MOSCOW, Sept. 15.—The coming season promises much of interest. Foreign visitors include Otto Klemperer, Hermann Abendroth, Erich Kleiber, Pierre Monteux, Josef Szigeti and Egon Petri. The State Opera, under its new director and conductor, Michael Ippolitoff-Ivanoff, will produce four contemporary Russian operas: Zolotarev's "Decabrist," Triodine's "Stjenka Razine," Korchmareff's "John the Soldier," and Vassilenk's new ballet, "Lola"; as well as foreign novelties such as Schreker's "Ferne Klang."

New Opera Based on Polish History Opens Warsaw Season

WARSAW, Sept. 11.—The opera season at the Grand Theater of Warsaw was opened with a new work by the well known composer, Fiedusz Ioteyko. The opera is "Zygmunt August." The libretto is based on the story of the King Zygmunt August who reigned in Poland during the Sixteenth Century and accomplished much, including the union of his country and Lithuania. He fell in love with one of his subjects, Barbara

Radziwill, whom he married against the wishes of the Queen Mother Bona. Not being able to endure her daughter-in-law, Bona poisoned her. The unhappy king was inconsolable and spent the rest of his days sunk in a profound melancholy. The opera based on this story is distinguished by originality of inspiration, nobility of characterization, and abundant melody. It was well received by public and press.

Leo Fall's Last Operetta to Be Heard Soon

VIENNA, Sept. 15.—The last work of Leo Fall, composer of the "Dollar Princess" and "Pompadour," called "Liebst Du Mich—Do you love me?" was so nearly completed at the time of Fall's death that it is promised for production in the near future at the Theater an der Wien.

Schönberg Fills Position Vacant Since Busoni's Death

BERLIN, Sept. 15.—Arnold Schönberg has been asked to accept the position left vacant in the senate of the Berlin Academy of Art by the death of Ferruccio Busoni.



"Le Courrier Musical"
Caricature of Louis Masson, One of the New Directors of the Opéra Comique, Paris

known for particular interpretations. Fifteen evening performances and five matinées are scheduled for this period between Oct. 1 and 15. The prices will not be raised for these gala events, it is announced.

London Hears Revival of "Prince Feron;" Gilbert and Sullivan Fortnight Begins

LONDON, Sept. 21.—Nicholas Gatty's one-act opera, "Prince Feron," was revived by the Carl Rosa Company at the King's Theater, Hammersmith, Sept. 11, with Appleton Moore in the title rôle, Frederick Cendon as the King, Olive Gilbert as Meryl, Jennie Bleasdale as the Princess, Ailne Phillips as the leading dancer, and André Skalski conducting. It was preceded by "Cavalleria Rusticana" and the ballet from Gounod's "Romeo et Juliette."

The opera is a fantasy, telling a tale of a princess who has to decide between three rival suitors and will have none of them, but bestows her hand on a beggar-minstrel. He offers her nought but love, only to find out that he and the other three are all one person—Prince Feron. The music is straightforward, charmingly tuneful and thoroughly English in inspiration. The performance, however, did not quite bring out all the possibilities either of the score or of the dramatic action.

A fortnight of Gilbert and Sullivan opera begins at the Golders Green Hippodrome tonight. This will be the last appearance of the company in London for at least a year. With the exception of "The Sorcerer," all the operas will be sung. In them will appear Henry Lytton, Leo Sheffield, Bertha Lewis, Elsie Griffin, Darrell Fancourt, Sidney Pointer, Charles Goulding and Winifred Lawson.

The autumn season of concert-giving was begun on Saturday afternoon, Sept. 19, when Myra Hess and Harold Samuel played concertos for two pianos with orchestral accompaniment under Adrian Boult, at Queen's Hall, and the only concert of the London String Quartet for a year to come was given in Aeolian Hall.

Miss Hess and Mr. Samuel presented the C Minor and C Major concertos of Bach, preceded by the orchestral Intrada to Mozart's infant opera, "Bastien und Bastienne" and his Concerto in E Flat (Koechel 365). Mr. Samuel is, of course, known as a Bach specialist, but Miss Hess proved equally competent as an interpreter of the master. The

Orchestral and Choral Concerts Arranged for Glasgow

GLASGOW, Sept. 15.—A preliminary announcement of the Glasgow Choral and Orchestral Union for the season 1925-26 states that, beginning on Nov. 14 a series of fourteen Saturday concerts and thirteen Tuesday concerts will be given by the Scottish Orchestra and the Glasgow Choral Union in Glasgow. Hermann Abendroth, Felix Weingartner, Emil Mlynarski and Vaclav Talich have been engaged as visiting conductors of the Scottish Orchestra. The solo instrumentalists will include Irene Dobieska, Lidius van Geltay and Alma Moodie, violinists; and Youra Guller, Philip Halstead, Victor Labunski and Nicolas Orloff, pianists. The principal solo vocalists will be Lilian Stiles-Allen, Florence Austral, Astra Desmond, Miriam Licette, Denne Parker, Dorothy Silk, Elsie Suddaby, Louise Trenton, Norman Allin, Morgan Kingston and Frank Mullings. The Glasgow Corporation has also made arrangements with the Choral and Orchestral Union for a series of children's concerts by the Scottish Orchestra during the coming winter. The Education Authority is to cooperate. The concerts are to be given on Nov. 21 and Dec. 12, 1925, and Jan. 30 and Feb. 6, 1926. The corporation has also arranged with the Scottish Orchestra for three popular concerts for adults.

two players complemented each other beautifully and created an ensemble leaving nothing to be desired. The finale of the Mozart had to be repeated, and in so doing the two pianists changed places so that each might have the chance of saying what the other had said before. Mr. Boult and his men entered fully into the spirit of the occasion, and contributed much by their sympathetic and musicianly accompaniment.

Quartet Is Popular

Aeolian Hall was filled to the last seat to hear the London String Quartet play a farewell program of Mozart's D Major Quartet, the first of Beethoven's "Rasumovsky" set in F Major, and Haydn's work in D Major, Op. 64, No. 5, nicknamed "The Lark." The quality of the performance and the reception it met with proved the place the organization has won for itself since it came into being fifteen years ago, during which time there has been only one change in personnel.

The "Prom" concerts continue their good work daily. Of recent interest was "The Romance of a Mummy" by Alexander Tcherepnin, which had its English première on Sept. 16. The composer is the son of the elder and better known Tcherepnin, but he is gifted in his own right and does not need the name of his father to bear witness to his talent. Other novelties of the week were "The Shrine in the Wood" and "The Sun God," two pieces written by Howard Carr and dedicated to Walter Rummel. The same program included Honegger's "Pacific 231" and the English Singers in madrigals and canzonets by Byrd, Gibbons, Benet, Morley and Weelkes.

For the London Symphony concerts, which open on Oct. 19, the following conductors have been engaged: Albert Coates, Bruno Walter, Sir Thomas Beecham, Vladimir Shavitch, Pablo Casals and Felix Weingartner. The soloists include Alfred Cortot, Pablo Casals, Ottorino Respighi and Florence Austral.

[Foreign News of the Week continued on page 7]



Reformers and Their New Movement to Abolish New York City—Enter the Japanese—Must Another Landmark Pass?—Stabilizing Opera in America—The Passing of the Impecunious Impresario—First Week, First American Work—From the Villager's Viewpoint—Incongruities—"Siegfried" in the Jazz Age—By Order of the Court

Dear MUSICAL AMERICA:

If the Committee of Temperance, Prohibition and Public Morals of a national organization has its way, New York City will be abolished by act of Congress.

Indignant at "the indecency of a certain large group of magazines and of the product of certain popular novel writers," and other evils, these gentlemen ask nothing less than the wiping out of this moral blot.

They would let both babe and water vanish down the sink-hole.

Not even the Metropolitan, Carnegie, Aeolian, Town and Steinway halls are spared; each of them must disappear a-gurgling.

But I fear the censors are too rash, and a bit too severe.

The reports of "nakedness" in the Broadway revues, for example, are probably grossly exaggerated by the persons who so courageously undertook the investigation for the committee.

Personally, I have attended one or two of these so-called sensational affairs and I can declare solemnly that I waited in vain for shocking exhibitions.

The audiences were composed of other deacons and deaconesses bent, as I was, on discovering at least a streak of wickedness to shudder over, but we were all painfully disappointed.

Many of us were bored by the stupid jokes and the self-conscious gosh-but-I'm-full-of-pep attitude of the leading performers, but as for impropriety, why, I remember church fairs with kissing booths and gambling schemes that shocked me a lot more!

As for the improper magazines which the Abolish-New York people mention, I can fully understand their fever of irritation.

Fortunately the life of these tobacco publications is short-lived, so if our friends will only wait a while longer before abolishing this metropolis, they will see *Fiery Tales* turned into the *Home Girls' Embroidery Journal* and *Sizzling Stories* transmuted into *Kitchen Kookery For Girl Scouts*.

Another solution presents itself: let the investigators stop buying copies of these objectionable magazines!

Yet another suggestion: let the same hordes of moralists keep away from the shows they abhor and condemn. If they refused to storm the box office of the stupid productions, probably the "naked" revues would pass way for lack of support, and then there would be no necessity of abolishing the entire city and all our lovely homes.

It must be piles of fun to be a member of such a committee and be enabled to learn all about the horrors of New York at first hand.

Most of us could not afford the expense of this kind of a tour.

The *couvert* charge of the second night

club would probably send us home, saddened over the wickedness, and the expense, and determined to help in any crusade to end New York, if only to get square with that burglar who charged us four dollars for a bottle of ordinary ginger ale.

The Japanese have taken an active and intelligent interest in Western music for years, but never until this season have I seen the local contingent of Mikado-land turn out in such numbers for opera. The other evening I counted a dozen Japanese in the foyer of the Century during the intermission of "Traviata" given by Fortune Gallo's stalwart singers. Again "Faust" brought out a large group.

Little Mme. Miura's appearances with the Gallo company may account for the onrush; I do not know.

New York can assemble an Italian audience for an Italian opera, a Russian audience for a Russian work, and even Greek and Armenian audiences for musical events of interest to these nationalities.

New York is simply a collection of foreign cities and outlandish peoples, mostly, of course, Oriental.

Until now, however, the Japanese have not cut any figure in our concert halls or opera houses.

I suppose the day is coming, though; it must, with the other changes in New York's racial life.

Ten years from now the guides on the sightseeing buses will be telling the open-mouthed visitors: "See that little street over there? Well, that's the American section."

No city in the world changes her face so often as New York.

One by one the old landmarks disappear; then, before we are accustomed to the sight of the new, the wreckers resume their murderous work and again we witness a change.

Those of us grizzled veterans who can look back into the misty past of ten years ago have seen many a transformation more sudden and startling than the whisking off of Papa Faust's false beard in the first act.

The hotels and the restaurants and those dairy kitchens (I mean cafés, of course, but why offend our Volstead friends?) once haunted by musicians have been replaced by imposing drug stores, hospitals and garages; fine, sanitary establishments efficiently operated by clean-cut young New Yorkers.

Only a handful of the landmarks stand today. For example, the hotels.

There is the Brevoort, of course. Then there is the Waldorf-Astoria, whose aristocratic mien still frowns on the milling mobs on Fifth Avenue, and there is also the sequestered Majestic overlooking Central Park, which hotel, Captain Jerome Hart informs me, is just a bit younger than the other survivor of the golden age of plush, noble foyers and marble pillars, the Waldorf. It is with the last-named pile that I am concerned for the moment.

For thirty years and more the daily orchestral concerts in the Waldorf have attracted innumerable music-lovers to that hotel.

Under the conductorship of Joseph Knecht, alumnus of the Boston Symphony, the large orchestra has performed many important "first time" manuscripts.

At one time or another hundreds of the good musicians in the country have played under Mr. Knecht's baton.

The Waldorf symphony concerts have been an institution, and now, after thirty years this musical landmark is to be obliterated.

I understand that the downstairs part of the building is to be converted, like the Metropolitan Opera House front, into little shops.

This means the concerts are doomed, unless Mr. Boomer, the president, decides he can make room for the orchestra in some other part of the hotel.

The musicians and the young composers, as well as the public, would miss this picturesque segment of our musical life.

The only two stable landmarks in New York at present are the Juilliard Musical Foundation and Grant's Tomb.

On the heels of Mr. Gatti-Casazza's press announcement of the increase in admission rates the Metropolitan has been obliged to make this season comes a little story from Chicago.

This significant dispatch records the fact that the expense of Louis Eckstein's

admirable company at Ravinia had amounted to forty per cent more than the previous year.

I think the Chicago Opera Company could tell a similar tale of mounting expenses and likewise the all-wise Fortune Gallo might be induced to unfold a story.

The day of "dollar opera" has gone and this is perhaps better for the good of the institution of opera.

Until quite recently impresarios have been as impecunious as that notoriously impecunious gentleman, the printer. Your old-time printer would insist on running off your card or your programs at an absurdly low price. No matter what his competitor bid he would bid lower.

The dear fellow had no idea of costs with the consequence that each time he captured a contract from his dastardly rival he lost money.

This happy custom led an appalling number of printers into disaster.

Finally some Columbus discovered the cost system, a cold-blooded but extremely effective method of avoiding Uncle Benjamin and the sheriff.

Today the casualties among printers are relatively small; the canny rascal charges more, but you have the moral satisfaction of knowing that the poor man will not land on the poor farm.

Opera-giving has long been conducted in the same happy-go-lucky fashion. Without a subsidy, without adequate support scores of well-meaning impresarios have given opera, and later paid the piper—but not the orchestra, or the singers.

Only last week another company foundered.

The people of the country are hungry for opera; the debacle of these smaller companies has not been on account of lack of attendance.

In too many instances the producers were attempting to sell their performance for less than the expenses, like the old-time printer.

Lower price opera will come only when generous subsidies are provided, either by musically-inclined philanthropists or the state. And if the state takes hold of opera in this present day I am afraid most of the passes will go into the hands of our musical office-holders.

It was fitting that a major American composition should have been given in New York during the first week of the new season. The work was Leo Sowerby's Sonata for Violin and Piano and it was presented by the Chicago composer and Jacques Gordon the violinist, now an adopted Chicagoan.

I could not hear the sonata myself but competent persons who did tell me the composition is a worthy effort, skilfully conceived and possessing considerable vitality. The critics also had cordial words both for the sonata and the performance.

Visiting violinists are the worst offenders in making programs. When taken to task for their hackneyed offerings they usually register surprise and explain that the violin literature is restricted and few suitable compositions exist.

Only in one sense is this true; recitalists are justified in playing the old works over and over again, for after all there are always new and eager listeners for even the most battered pieces. At the same time it is advisable for the performer to inject new interest, at least variety into his recitals and to encourage able composers of the present as well as the past. This can be done only if the recitalist explores contemporary music and performs worthwhile compositions.

At any rate Mr. Gordon started the New York season right and set a good example for his colleagues.

During a visit to a little village in the mountains of New York this summer I was surprised to find the landscape dotted with musical celebrities.

The natives knew these people and liked them, but they entertained strange ideas about their professional work.

A distinguished vocal teacher happened to enter the post office.

"That," explained my village friend, "is Professor —, the famous opera director."

He pointed out a figure on the hotel veranda. I recognized a violinist fairly well known in New York.

"He's the conductor of the New York and Philadelphia Symphony Orchestras," explained my friend.

Just then I spied the charming person

of Mme. Amelita Galli-Curci in her car. "That lady," said the villager, "is Madame Galli-Curci" — correctly pronounced, too—"who runs the opera houses in New York and Chicago."

The head of the Boston Symphony is a native Russian; the director of the same city's sole Civic Opera Company speaks only his own Italian; the players of the Washington baseball team come from everywhere except Washington; the poet laureate of New Hampshire, Robert Frost, was born in San Francisco; the New York Symphony probably does not number a born New Yorker in its roster; the leading American film comedian is a Londoner; the foremost composer of American ballads, whose ditties are ardently sung by millions, including members of the K.K.K., emigrated here with his rabbi father; our most popular American operetta composer was born in Ireland; the editor of the most "red-blooded" magazines for red-blooded he-men is a shy lady—a spinster, I suspect. And a lady has just written: "Dear Mephisto—You are an angel!"

Last winter I told you about the amazing innovations made in opera by the Soviet Government composers. *Lohengrin*, you will recall, was a Red Cross aviator, *Carmen* a strike-leader and so on. The information was given to me by the Russian writer, Ivan Narodny, who provided plenty of visual evidence in the shape of reproductions of the original stage settings.

And now we are promised more made-over operas.

The Musical Studio of the admirable Moscow Art Theater is coming to New York with a whole hat full of novelties.

"Carmen" is to be given with the chorus grouped like the orchestra players; "Siegfried," we are assured, will be presented in a distinct and individual manner.

Instead of the traditional costume of mythology and Wagner, *Siegfried* will be "played by a genuine actor who sings instead of speaks his lines" (I am quoting verbatim from a copyright dispatch to the New York World from Berlin) and attired in a modern sack suit.

I know of nothing uglier than the angular lines of a London-made suit, but never mind.

England saw "Hamlet" dressed in modern evening clothes only a few weeks ago, so why shouldn't we have the pleasure of hearing the ponderous, stilted language of the opera clearly enunciated by a gentleman clad in a faultless shepherd plaid suit?

If the director is consistent he will have Jackie Coogan play the part of Mime the dwarf; *Wotan* might be modeled after Tom Mix; *Brünnhilde* must appear as a dashing shingled-haired, cigarette-puffing blonde; *Alberich* a retired bootlegger. Instead of the passé dragon *Fafner* the way should be guarded by an over-sized growling, snapping Chow pup.

Let us make it an all-round jolly Wagner evening.

King Solomon lives again and, of course, he has selected California as his habitat. Otto Shaler is his name in this current incarnation.

Last week a Judge annulled the marriage ties of this gentleman and his wife. The court ordered him to divide the household belongings equally.

He did. The ex-wife told all about it in court the other day.

She announced that Mr. Shaler had sawed their baby grand piano into two equal parts, presenting her with the bass part, while he kept the treble cleft.

I do not understand the reason for her complaint, except, perhaps, she may have preferred the high notes.

If the household property had consisted of a child, or even a pet canary, the outcome might have proved serious, says your

Mephisto

Mrs. Fritz Kreisler Receives \$250,910 in Bequest

An accounting of the personal property left by George P. Lies, father of Mrs. Fritz Kreisler, was approved early this week by Surrogate O'Brien. Mrs. Kreisler's share amounts to \$250,910.

Prominent Artists Appear During First Weeks of Vienna Season



Silhouettes by Hans Schliessmann, Reproduced from "Die Musik," of Three Leading Figures in Continental Musical Life. To the Left Is Franz Schalk, Director of the State Opera, Vienna; to the Right, Felix Weingartner, Former Conductor of the Vienna Philharmonic Who Will Fill Guest Engagements in Various Orchestras, Including the London Symphony, This Winter. The Central Group Is Oskar Nedbal, Showing the Many-Sided Bohemian in Four Guises, as Viola Player, Pianist, Conductor, and Listening to His Own Compositions

VIENNA, Sept. 16.—Since Sept. 1, the city again has her two principal operas in full swing. Soldout houses were not the rule at the beginning. The first of these at the Staatsoper was on the evening when Marie Jeritza sang the part of Minnie in "The Girl of the Golden West." This opera was taken out of the archives last spring after a lapse of some thirteen years in order to give the celebrated singer opportunity to impersonate a rôle which completely suits her.

Mme. Jeritza will sing here only a few times more before her departure for America. Her last appearance will be on Sept. 18 as *Santuzza* in "Cavalleria Rusticana," while on the same evening "Pagliacci" will be given with Alfred Piccaver as *Canio*. A departure from what has been a custom for years will consist in the fact that prices of admission will be normal, although two stars are to sing on the same evening. President Prueger, administrator of the two state theaters, Burg and Oper, carried his point in this return to old times, overruling the objection of the Ministry of Finance.

Another recent noteworthy performance was that of Mozart's "Elopement from the Seraglio," newly staged, in the Redoutensaal of the Hofburg. In its intimate surroundings, all the charm of this delightful opera came to full consciousness, under the artistic lead, moreover, of Franz Schalk, who is so able an interpreter of the grace and lightness in Mozart's music.

At the Volksoper the first sold-out house was on the night when Michael Bohnen appeared as *Mefistofele* in the opera usually billed here as "Margarethe." Thereby hangs a tale. The popular baritone had been indisposed, suffering from a slight inflammation of the vocal chords, for which reason a few nights before the "Meistersinger" had to be withdrawn. The beginning of the performance was somewhat delayed and fears were already entertained that the singer would not appear.

A Belated Satan

When at last the curtain rose and the part came when *Faust* calls upon *Mefistofele* to appear, no response came from his majesty of the nether world. The curtain was rung down and one of the stage managers came out to say that Bohnen begged to be excused for a few moments. When at last the opera again began and *Faust* once more invoked the devil, the reply came in stentorian tones, "Here I am!" at which the audience, as one man, broke into shouts of laughter. After this interruption Bohnen proceeded with his rôle, admirable as ever.

The Volksoper began its rejuvenated career under the energetic directorship of Gruder-Guntram and with Leo Blech at the conductor's desk. This able musician has it in his power to draw what

is best from the singers and from the orchestra. He has shown himself to be a musical leader of the first rank, such as Vienna might well find use for, a thought which must have occurred to Director Schalk of the Staatsoper. The latter was present in a box at the performance of "Meistersinger" last Sunday evening, which was of a kind the Volksoper had never before given, and that not only because of Bohnen's excellent *Hans Sachs*.

This temperamental singer has given occasion for a good deal of gossip. It appeared that at one of the rehearsals for "Carmen" at which Bohnen presided at the stage manager's desk, he desired to repeat privately a few passages with Karin Branzell, the impersonator of *Carmen*, and therefore retired with her to an inner apartment, often used as a cloak room. There he found one of the gentlemen of the chorus who should have been on the stage, playing at cards with a colleague, and moreover with a glass of beer before him. Bohnen re-

garded him with such a stern look of reproof that the man jumped up, threw his cavalier hat at Bohnen's feet and cried out: "What do you mean, sir?" to which Bohnen promptly replied with a sound box on the ear that sent the culprit flying into a corner. The matter is at present occupying the court, complaint having been entered against the singer by the chorister, who in private life is a school teacher, more accustomed to giving than receiving punishment.

At another rehearsal Bohnen called out from his desk various directions in a rather disturbing manner, until finally Leo Blech, calmly continuing to wield his bâton, bent a fixed look on him which had a basilisk effect. Thereupon the singer retreated slowly until lost to sight. From this example of Blech's commanding personality it does not seem improbable that he is the only man who has the stuff in him to straighten out the tangled threads of the Volksoper's mismanagement.

The concert season will open shortly,

offering some great attractions at the very beginning. On Oct. 3 the young violin virtuoso, Vasa Prihoda, will be heard; on Oct. 4 Joseph Schwarz will give a song recital prior to his departure for America, and on Oct. 10 Moriz Rosenthal will reappear before a Vienna audience. From abroad, the soprano, Eva Gauthier, will give a first concert here on Sept. 21; Laura Stroud, a young pianist from Wisconsin, will play on Sept. 30, and the noted Negro singer, Roland Hayes, will give an only concert in Vienna on Oct. 8, in which he will have on his program some famous Negro spirituals, for the first time with orchestra accompaniment.

Other events scheduled include a joint recital of Maria Olszewska and Emil Schipper on Oct. 7, two appearances by Samuel Feinberg, the well known Moscow pianist, devoted largely to modern Russian music, on Oct. 7 and 9, and a demonstration of the rhythmical work of the Hellerau School on Oct. 2.

ADDIE FUNK.

London to Have New Concert Hall

LONDON, Sept. 22.—Out of the old Steinway Hall in Wigmore Street springs the new Grotian Hall, enlarged, reseated, redecorated, fitted with central heating of the most approved modern type, and with a modern lighting system by which it will be possible to fill the hall with every variety of lighting effect. There is room here for a third hall of medium size beside the Wigmore and the Aeolian as on a number of occasions these, as well as Queen's Hall, are occupied simultaneously and recitals have to go begging for a house. John Mackay retains his post as manager.

Hanslick Remembered on Centenary of His Death

BERLIN, Sept. 15.—The occasion of the centenary of the birth of Edouard Hanslick, on Sept. 11, brought forth innumerable articles in the daily papers and musical journals on the life and influence of the well known Prague critic. Hanslick, who was a fanatical advocate of "pure" or "absolute" music, is best remembered for his opposition to Wagner. Wagner, to him, represented the degradation of opera to a "programmatic" and "pictorial" level. Hanslick was, on the other hand, an enthusiastic partisan of Brahms.

Italian Opera Performances Given in Geneva

GENEVA, Sept. 26.—In honor of the Sixth Assembly and under the auspices of Italy's Minister to Switzerland and Consul-General in Geneva, ten gala performances of Italian opera were given in the Grand Theater on various evenings during the first fortnight of September. The singers and orchestra

were recruited from La Scala and other famous Italian opera houses. Friday, Sept. 18, being the one hundred and fifteenth anniversary of the independence of Chili, the Chilean delegation to the League of Nations Assembly celebrated the event with a reception and ball preceded by a concert at which the young Chilean pianist, Claudio Arrau, played and was applauded. Ignace Jan Paderewski, who was among the guests, showed pleasure in this artist's performance.

Morgan Kingston to Sing with Glasgow Orchestra

GLASGOW, SCOTLAND, Sept. 14.—Morgan Kingston, tenor, who has been resident in America for a number of years, will be among the soloists with the Scottish Orchestra and the Glasgow Choral Union in the coming season. Among others to be heard in the season, which will consist of thirteen concerts, will be Florence Austral, soprano.

Opera in Helsingfors Closes for Lack of Funds

HELSINGFORS, Sept. 17.—The opera in Helsingfors, which in previous years was conducted by Franz Mikorey, has lapsed into such financial difficulties that its doors will be closed this season. The only opera to be heard this year will be two performances a week at the Svenska Theater, for which the state orchestra has been engaged.

Fontainebleau Honors Fauré

A Gabriel Fauré festival was celebrated in the Salle du Jeu de Paume at Fontainebleau by the American Conservatory of Music on Sept. 11. Gerald Reynolds conducted the orchestra and chorus.

Charlottenburg Opera Reopens with "Meistersinger"

BERLIN, Sept. 19.—The one time Deutsche Opernhaus in Charlottenburg, now called the "Städtische Oper," opened its doors yesterday for the first time under its new municipal direction. The opera was "Die Meistersinger," directed by Bruno Walter.

Pavlowa to Give Month of Ballet in London

LONDON, Sept. 21.—Anna Pavlowa has arrived in England to make her final preparations for her season of ballet at Covent Garden which begins next Mondays and lasts four weeks. Included in her repertoire are "Giselle," "Don Quixote," "A Polish Wedding," "La Fille Mal Gardée," and the Hindoo ballet "Ajanta."

American Singer Makes Début in Leeds as Tosca

LEEDS, Sept. 21.—Rachel Morton, American soprano, made her British début on Saturday at the Theater Royal here as *Tosca* at the British National Opera Company production of the Puccini work. Robert Parker and Tudor Davies were also in the cast.

New Dvorak Work Discovered

PARIS, Sept. 17.—A Polonaise for violoncello and orchestra composed by Dvorak in 1870 and dedicated to the cellist, Neruda, has just been discovered. It will be published shortly, edited in the manner of Dvorak by the composer, Suk.

A Bach festival, featuring the master's instrumental music primarily, was scheduled for Sept. 19-21 in Munich.



PERCY
SCHOLES

World Authority on Music Appreciation

KEEN, witty, droll and entertaining is the presence of Percy Scholes on the lecture recital stage. After an absence of ten years, he returns to America, to give us personally the viewpoint which has been followed by so many through his writings. Due to the short leaves of absence which he has been able to obtain from his manifold activities in England, his tour has been planned to include only thirty-two appearances before college and teacher groups in the United States during October and November.

Mr. Scholes illustrates his lectures by

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Stearns' Opera "Atlantis" Completed Amid Romantic Surroundings in Capri

IN the blue Mediterranean there is the isle of Capri. Whoso says "Capri" says "Romance," for it is a spot of beauty for those who love beauty, a place to dream of things that have been and to turn dreams into realities for the days to come. Dreamers have been attracted to Capri since time began. There the Emperor Tiberius had his villa where he had his dreams, many of which might better have been left undreamed, but none the less, he dwelt, for a while at least, in a land of fancy.

Thither then, went Theodore Stearns, music critic of the New York *Morning Telegraph*, to work on his opera with the supremely romantic title, "Atlantis," the lost continent which classical writers hinted at and which Tradition has peopled with a race whose civilization, did we know all there is to know about it, would make that of our present day seem crude and unimportant.

"I have lived, moved and had my being with the people of this opera for twenty years," said Mr. Stearns, "for the book, which I wrote myself, was in my mind for a long time before I actually wrote it out and published it, which I did five years ago. Five months I lived at Capri and at last my score is completed.

"The libretto when it was published, was called 'Co-a-Za,' which is the name of the principal male rôle, but I thought for operatic purposes, 'Atlantis' was the better title, as the opera, with the exception of the prologue and epilogue, takes place on the lost continent.

"The story is not founded upon anything in Plato or Herodotus, or any of the other Greek writers who told of it, but is pure fancy, for I have not attempted any propaganda for re-incarnation, though that is the main point of the plot."

Mr. Stearns' story, like that of Max Schillings' "Mona Lisa," deals with a set of characters in two incarnations.

In the prologue and the epilogue they are in the present day, a theatrical producer and a scrub girl, and in the main two acts of the piece, the last King of Atlantis and the captive Queen of Zend.

"It might be asked," went on Mr. Stearns, "why I did not write an 'American' opera, to which I should reply, 'Just what is an American opera?' 'Aida,' in spite of its Egyptian plot, remains essentially Italian, and there is no hint of anything German in Gounod's 'Faust.'

"What I have tried to do is simply to take a story that interested me absorbingly, and write the best music I was able, to fit that story. I have been preparing to do so for many years; and in order that I might understand the theater technically as well as musically, I worked as a conductor and a producer on Broadway so as to get saturated with the backstage atmosphere from the grid-iron to the boiler room.

"At Capri I composed with blue-prints of an opera house and designs for my own settings on the table before me. I measured and calculated each distance, so that there will be no question as to whether or not this character or that can get across the stage before an interlude is over, or anything of the sort. I have made my own sketches in water-color for settings, costumes and even numerous scenes in the piece, so that I can show anyone who needs to know



Photo by Mishkin

Theodore Stearns, Composer and Music Critic, Who Returned Recently from Capri, Where He Went to Complete the Score of His Opera, "Atlantis"

exactly what I want and how I want it. "As to production, I don't know. I feel that in completing the work I have done my part. Several German and Italian conductors came down to Capri to hear the score, and there is a strong possibility that 'Atlantis' will be produced in Europe. As to an American production, I don't know definitely yet, but I will say that the operatic powers that be have shown some interest in it, and anything is liable to happen!"

J. A. H.

Hazel Cook Gives Organ Recital in Independence

INDEPENDENCE, Mo., Oct. 3.—Hazel Cook, pupil of Cammie Johnston, gave an interesting organ recital at the Watson Memorial Methodist Church. She was assisted by Selma Ohmann, soprano; Raymond Stuhl, 'cellist, and Eleanor Johnson, accompanist. Bach's Toccato and Fugue, Borowski's First Sonata and Yon's "Italian" Rhapsody were Miss Cook's principal numbers. Mr. Stuhl played a G Minor Sonata by

Marcello, for 'cello. Miss Ohmann sang songs by Kreisler and Oley Speaks. The four artists united in Bizet's Agnus Dei.

International Radio Music Copyright Favored by Italy

WASHINGTON, Oct. 3.—Advice has been received to the effect that the Italian Government, which has just approved the founding of a national radio institute, is considering a project for international copyright laws to apply to the broadcasting of music, songs, news and other subjects. A. T. MARKS.

CLEVELAND ARTISTS ARE BOOKED BY OTHER CITIES

Institute Members Engaged for Concerts in Centers of Eastern and Western States

CLEVELAND, Oct. 3.—Cleveland musicians will appear as guest artists in out-of-town concert series this winter. Members of the Cleveland Institute of Music will offer an interesting variety of music in three concerts in Canton, Ohio, under the auspices of an association of music lovers.

The opening event of the series will be the appearance on Nov. 24 of the Ribautier String Quartet, which was founded by the Cleveland Institute. Beryl Rubinstein, recently appointed head of the Institute's piano department, will give the next concert on Jan. 14.

The third and final program in the Canton series will be given in the spring. André de Ribautier will conduct this concert.

Mr. Rubinstein, the only soloist engaged by the Cleveland Orchestra for five consecutive seasons, has a notable winter booking list. He will appear in Aeolian Hall, New York, on Oct. 14 and again on Dec. 16. He will also offer a concert in Boston in Jordan Hall, Oct. 17. Later in the fall he will appear in Chicago. His concert there will be in the Blackstone Theater on Nov. 8.

Mr. Rubinstein and Victor De Gomez, also of the Cleveland Institute, have responded to a local invitation to appear in Mahler Memorial Hall of the Temple, Oct. 18, to give one of the programs for which they are noted.

Another Institute musician, John W. Peirce of the voice department, has given several recitals in Tacoma and Seattle, where he was well received. He returns to his post at the Institute on Oct. 3.

Sousa Opens Season in Albany

ALBANY, N. Y., Oct. 3.—Sousa's Band opened the season in the State Armory with matinée and evening performances. Marjorie Moody, soprano, sang, and John Dolan, cornetist, played solos. George F. Carey was also heard in xylophone solos. The concert was under the direction of Ben Franklin.

W. A. HOFFMANN.



Photo by Apeda

MARJORIE MEYER

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"ANIMA ALLEGRA" IN PREMIERE ON COAST

San Francisco Opera Gives "Barber" With Hidalgo and Stracciari

By Charles W. Quitzw

SAN FRANCISCO, Oct. 4.—The Pacific Coast premiere of Franco Vittadini's opera, "Anima Allegra," given under the baton of General Director Merola on Saturday afternoon, Sept. 26, by the San Francisco Opera, drew a large audience despite the fact that it entirely lacked the box office advantage of being well worn. This novelty, performed here for the first time since the New York production some two years ago, proved refreshing and charming.

Rosina Torre, who created the rôle of Consuelo at La Scala, was admirably cast in the same part. Antonio Cortis was similarly in the picture as Pedro, singing with freedom and clearness. The off-stage solos by the San Franciscan, Attilio Vanucci, cast as Lucio, disclosed a well-rounded and agreeable voice of distinct beauty. Anna Young, also of San Francisco, was sprightly and charming as Coralita and Elizabeth Witter was a satisfactory Donna Sacramento.

Excellent stage settings and effects were achieved, the Gypsy Fair being richly colorful, and the lighting effects in the first and third acts most attractive. The orchestra supplied a splendid

instrumental setting under Mr. Merola's baton. The chorus again proved at home on the stage and demonstrated its capacity, unified vocal work.

Claudia Muzio won a personal success in the rôle of "Tosca" at the closing matinée on Oct. 4. General Director Merola made an appeal to the audience for the establishment of a permanent opera house here.

Pietro Cimini conducted a sparkling performance of the "Barber of Seville" on Sept. 24, in which Riccardo Stracciari's Figaro stood out scintillantly, provoking the audience to enthusiastic outbursts. With Tito Schipa as Almaviva, Elvira de Hidalgo as Rosina, Marcel Journet as Don Basilio, Vittorio Trevisan as Don Bartolo and all, including orchestra and conductor, apparently "in the vein," there was a fine production. Miss de Hidalgo, making her first appearance here, quickly won success. She sang the Rossinian music with dexterity and charm, and acted with vivacity. Mr. Journet was a droll and vocally robust Don Basilio, and Mr. Trevisan clever and humorous in his delineation of Don Bartolo. Elinor Marlo acted ably and sang well as Bertha.

"Samson" was repeated on Saturday evening, the performance being in every way equal to that of the second night.

Mr. Journet, Mr. Schipa and the San Francisco Symphony broadcast a radio program on Wednesday, Sept. 23, under the direction of Joseph Pasternack of the Victor Phonograph Company.

Gross receipts for the twelve performances of the season are estimated at \$154,000, with six performances entirely sold out. A total attendance of 57,000, as announced by the business manager, Edward F. Moffatt, marks a box office triumph of the San Francisco Opera Company over its record of last year.

Buffalo Launches American Festival

By Telegraph to MUSICAL AMERICA

BUFFALO, Oct. 5.—The opening concerts of the National American Music Festival, marking the tenth anniversary of the founding of the events by A. A. Van de Mark, president, was a gala event in Elmwood Music Hall today. These were the most successful opening concerts in the history of the festivals.

In the first day's programs, Idelle Patterson, soprano, made her ninth appearance at the festivals and was enthusiastically received by the audience of 4000. Two Buffalo pianists, Mildred Pearl Kelling and Julia Jennings, distinguished themselves. Helen Minchen was a pleasing afternoon soloist.

Geoffrey O'Hara, composer, in a program of songs and piano compositions, was heard to advantage in the concerts.

John Powell, pianist and composer, gave a delightful performance at the evening concert.

The Van-Gar Chorus, a new Buffalo organization, pleased with a number of works. Hildred Morrow was a successful soloist with the chorus.

Mrs. Charles Watt, musical editor of Chicago, made a response to Mr. Van de Mark's address of welcome at the opening of the festival.

FRANK W. BALCH.

Marie Sundelius Sails for Scandinavia

Marie Sundelius, soprano of the Metropolitan Opera Company, sailed on Sept. 26 for concert and operatic appearances in Scandinavian countries, the first of which is scheduled for Oct. 15 at the Auditorium in Stockholm. Mme. Sundelius will return to this country about the first of January. She won gratifying success for her singing of Wagnerian numbers at the final gala concert of the Ravinia forces.

Powell Weaver Returns to Kansas City

KANSAS CITY, Mo., Oct. 3.—Powell Weaver, composer and organist, has returned to this city after a year's absence. Mr. Weaver spent most of the time in Rome, studying composition with Otto-

rino Respighi. Some time was also spent in organ study with Remigio Renzi. Mr. Weaver has resumed his post as organist of the Grand Avenue Church.

BLANCHE LEDERMAN.

LOS ANGELES FORCES PLAN TOUR IN 1926

Rothwell and Philharmonic May Visit Some Thirty Cities Next Year

LOS ANGELES, Oct. 3.—A tour of the United States, including some thirty cities, will be made during the winter of 1926-27 by the Los Angeles Philharmonic Orchestra under the conductorship of Walter Henry Rothwell. Among the cities which the orchestra is expected to visit are all those possessing symphonies.

The full orchestra of 100 musicians

will be carried on the tour, necessitating the use of a special train of eight cars to transport them.

A period of some seven weeks will be consumed in the journey, and the regular symphony season will begin earlier and end later than usual, to permit of giving the usual number of concerts in Los Angeles and the other Southern California cities which the orchestra visits each season.

This tour will be one of the most extensive in mileage covered, number of concerts given and cities visited ever undertaken by an American orchestra in its entirety.

Los Angeles is unique in having only one guarantor for its orchestra, in W. A. Clark, Jr., who instituted the Philharmonic Orchestra in the fall of 1919 and has extended the original period of his guaranty from five to ten years.

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Mr. Zuro is the Founder and Conductor of the Sunday Symphonic Society, Inc., of New York City (now in its third year).

Mr. Zuro served as General Director and Conductor of the Free Municipal Open Air Company of New York, given in Ebbets Field, Brooklyn, N. Y., and he is Director of the Zuro Grand Opera Company.

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"His excellent sense of proportion enabled him to plan his reading so intelligently that his climaxes when they arrived, were invariably satisfying. Altogether he gave an impressive account of a difficult and beautiful work, and may safely be set down as a young artist of unusual attainments."

—DEEMS TAYLOR, NEW YORK WORLD, Jan. 22, 1925.

"Mr. Deering at once revealed himself as a pianist of confidence, authority and a temperament and technic of impressive dimensions."

—W. H. HENDERSON, NEW YORK SUN, Jan. 22, 1925.

"Rachmaninoff's C Minor Concerto, played by Henri Deering, American pianist. The one movement I heard him play revealed him to be a sincere, technically accomplished, and highly musical performer, with an especially sympathetic tone, and a flair for smooth jointed phrasing."

LEONARD LIEBLING, NEW YORK AMERICAN, Jan. 22, 1925.

"Applause spontaneous and genuine recalled him many times, till men asked if this new American were to be Tibbett of the concert stage."

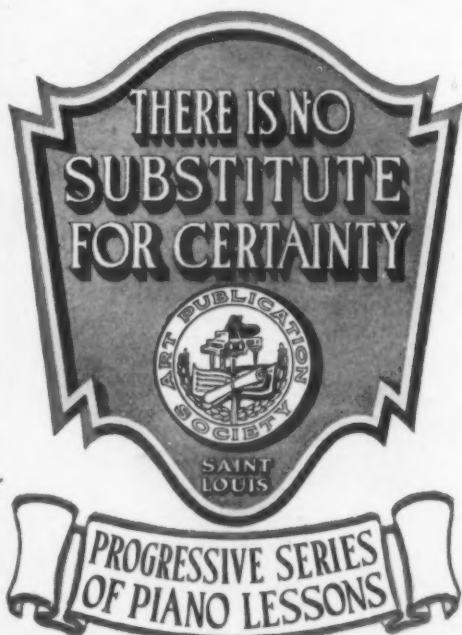
—WILLIAM CHASE, NEW YORK TIMES, Jan. 22, 1925.

"Mr. Deering proved himself a technician of finish and an interpreter of eloquence and emotional insight."

—PITTS SANBORN, N. Y. TELEGRAM & EVENING MAIL, Jan. 22, 1925.

IN AMERICA SEASON 1925-1926

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BARTOK NUMBER IS FIRST STATE SYMPHONY NOVELTY

Hungarian's "Portraits" Will Be Given Under Dohnanyi—Names of Soloists Announced

The opening concert of the State Symphony, under Ernst von Dohnanyi, will have for its program Brahms' First Symphony, Béla Bartók's "Two Portraits," and Haydn's First Symphony. Bartók's work will be the novelty of the program, which will be given in Carnegie Hall on Oct. 21.

Lucrezia Bori, soprano, will be the first of the soloists to appear with this organization in its series of twenty concerts. Mme. Bori will sing on the evening of Oct. 24. Josef and Rosina Lhevinne, pianists, will play Mozart's Double Concerto on Nov. 4, and Lea Luboshutz will give Prokofiev's Violin Concerto its first New York performance on Nov. 10, when a program of works by Russian composers will be heard. These are to include Tchaikovsky's Second Symphony, Rachmaninoff's "Totentanz" and Rimsky-Korsakoff's "Russian Easter."

The Yale Glee Club, under Marshall Bartholomew, will appear with the State Symphony on Dec. 5, assisting in a performance of Liszt's "Faust" Symphony and singing à cappella numbers. Alexander Brailowsky will play Schumann's Piano Concerto on Dec. 12.

Mr. Dohnanyi, who has been conducting the Budapest Philharmonic in Brunn and Prague, sailed for this country on

Sept. 26. Alfredo Casella, who will conduct the second half of the State Symphony season, conducted a program of old Italian music at the Palazzo Ducale at the Festival of the International Society of Contemporary Music in Venice. Richard Strauss, Arturo Toscanini, and the Ministers Volpi and Guriati were among those present on that occasion.

BIRMINGHAM SEASON ON

Allied Arts Club Hears New Compositions at First Meeting

BIRMINGHAM, ALA., Oct. 3.—The Allied Arts Club held its first meeting Sept. 28 in the Board of Education Building.

Dr. James S. Thomas of the University of Alabama lectured on "Some of Shaw's Social Theories." On the musical program were some of the songs from the recent Writers' Conclave at Alabama College, including the prize song of Lawrence Meteyarde, chairman of the musical group of the club. Mary Emma Pearson interpreted the songs of Ferdinand Dunkley, heard for the first time in Birmingham. Mildred White Wallace of Columbiana sang some of her own compositions.

Interesting musical programs have been planned for future meetings. On Nov. 16, with the Birmingham Music Teachers' Association, the Allied Arts Club will present Rudolph Polk, American violinist.

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Teacher Is Doctor Who Diagnoses Musical Ills, Avers Michel Scapiro



Photo by Lumiere

Michel Scapiro, Violinist

"The teacher, like the physician, must diagnose his case and find the cure for individual ills. Instructors are often so taken with the natural aptitude of their pupils for certain things in their artistic make-up that they neglect the uncertain and bring to the fore 'lopsided' players. Every moderately talented violinist can be taught to develop a good staccato and a pleasing tone."

Such is the dictum of Michel Scapiro, violinist, composer, and teacher, who observes, with regard to the last-named requisite, that the bow and left hands must be equally divided and developed.

"Tone anemia can be cured by repeated doses of listening to the tone of the teacher (if his gifts do not run along those lines, the story must end unhappily), among other things, which should have the effect of a tonic. Practising certain music at a certain time every day forms a habit not to be envied, and brings one to a point where he can play exercises well at nine-thirty, scales at ten-fifteen, etudes at eleven forty-five, and pieces and concertos under no conditions before matinee time (and then only when the weather is fair)—but what if it rains?"

"Vibration and inspiration must come from heaven, but vibration can be greatly aided by working the right way. Shifting noiselessly depends largely on how well the teacher has explained this all-important phase of the artist to the student, in a way that arouses his interest and does not drive him to carelessness. The violin is the instrument of the gods and should be played in their images."

Mr. Scapiro has reopened his New York studios with a large enrollment

for the regular winter courses, for which a number of summer students are also remaining. Mr. Scapiro's compositions will be heard frequently on concert programs during the coming season. Within the past year he has had produced nine works and his latest opus, "Micaela, Danse Espagnol," will be published later in the month. He is also an associate editor of the *Violinist*.

SUZANNE KEENER SINGS

Pittsburgh Welcomes Former Resident—Violinist Begins Activities

PITTSBURGH, Oct. 3.—The Boggs and Buhl department store presented Suzanne Keener, coloratura soprano, in matinee and evening recitals in their auditorium on Oct. 1. Miss Keener made a pronounced success.

She is a former Pittsburgher, having studied in this city with Ralph Butler Savage. She sang two groups in costume; the first of Scandinavian folk-songs, and the second of French songs of the Louis XVI period, with operatic arias as finales. Raymond Putman accompanied Miss Keener and also played piano solos. Edgar Sprague, local tenor, contributed several interesting numbers.

Returning from a six weeks' trip, Max Shapiro, violinist and teacher, began his activities with his violin class. Mr. Shapiro has also begun his quartet rehearsals. The Max Shapiro String Quartet will play this winter in Pennsylvania, Ohio and West Virginia.

WILLIAM E. BENSCHWANGER.

Sylvia Lent Begins Third Tour

Sylvia Lent, violinist, will make her third American tour this fall, opening on Oct. 13, in Passaic, N. J., as soloist with the New York Symphony under Walter Damrosch. This appearance will be followed by another with the same orchestra on Oct. 29, in Montclair, N. J. On Sunday evening, Nov. 1, Miss Lent will make her Boston debut in a recital at the Copley Theater. She will appear immediately following in Lowell, Fall River, and Manchester. On Dec. 1, Miss Lent will open her mid-winter tour in Buffalo as soloist with the Detroit Symphony, Ossip Gabrilowitsch conducting. She will appear in her first Chicago recital on Jan. 1.

Nashville Singer Reengaged as Church Soloist

NASHVILLE, TENN., Oct. 3.—Mrs. William C. Hall, who has been reengaged for the fourth year as contralto soloist of the First Presbyterian Church, was heard in Ashford's "Passover" at Ryman Auditorium. Mrs. Hall, who is president of the Musical Coterie, was engaged for the month of July as soloist in St. Peter's Church, Brooklyn, N. Y.

Fraser Gange Begins Concert Season

Fraser Gange, opened his concert season at Bedford Hills, Mass., on Oct. 9. His first New York appearance will be as soloist in the new Mengelberg cantata at the official opening of Steinway Hall on Oct. 27.

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World Marks Bicentenary of Scarlatti, Progenitor of Notable Musical Line

[Continued from page 3]

a style all his own, constructed along more liberal lines than that of his contemporaries. His coloratura parts were not as extravagant as those of Stradella, for example, and he modulated freely, employing the diminished seventh chord, at that time considered quite daring, without preparation and even in sequence. Chromatics and bold modulations abounded in his scores, and he seemed never to get homesick for the tonic chord.

There is a charm and delicacy about Scarlatti's cantatas which is akin to the French school, with dancing and dactylic tunes and fascinating little turns of phrasing. There is also a certain enthusiasm for expression and continuity that to some listeners becomes boring, for, like Stradella, he states every phrase twice in succession and sometimes three times, reminding one somewhat of popular melodies of today, which make their way to the front by the advertisement of repetition rather than by any inherent value. But Scarlatti's earliest genius lay in his power as an instrumentalist.

In his very first works he revealed a finer feeling for bass movement than his predecessors, and in his first opera, "Gli Equivoci," he showed this again in clever progressions which accompanied the declamatory passages. He had a happy habit of developing small melodic figures, just as Brahms and Wagner did later. His entrance into the field of opera was by way of his interest in the instrumental end of it, and to him is due the credit for the establishment of the Italian overture. He was one of the few composers of the day who was able to regard music both horizontally and vertically. The old struggle between counterpoint and harmony was still going on.

Scarlatti's importance, therefore, is principally as one of the group of first operatic composers succeeding the pioneers of monophony, and with him may be mentioned Purcell, his London contemporary, and Lulli, whose French overture vied with that of Scarlatti. Instead of starting with a slow movement, Scarlatti began, as we usually do today, with a lively section, followed by a slow movement and a dance finale. Half way between his chamber and stage music were his serenatas, a form originated for use at banquets and other society functions, but perfected by Scarlatti so that they came to have a broader meaning.

Palestrina à la Mode

It was not probable that anyone living in Rome, especially under the Cardinal's patronage, would not write at least a little music for the church. Moreover, it was fashionable to compose masses *alla Palestrina*. Thus Scarlatti wrote his *Missa Clementina* I in 1703 and a mass for Cardinal Ottoboni in 1706. He also dabbled in oratorio, and his "San Filippo Neri" has some fine moments, but his church works were not as a whole important, being too florid and stagey to savor of religious sincerity.

After the earthquake, during the years when opera was not being given in Rome, Scarlatti turned again to chamber music, rather than to write down to what he considered the poor Neapolitan taste in opera. His best cantata, "Sarei troppo felice," in which there is real development of thought and form with masterful instrumentation, was written in 1706 during his Arcadian sojourn in Rome. It was at this period that his contact with Corelli may have had considerable influence upon his work. Edward Dent, whose masterful book on Scarlatti stands out as an authentic account of his life and work, writes, in regard to the influence of Corelli, that the latter's *gigues* "seized him like a St. Vitus dance and turned up everywhere, sometimes in the most unexpected places."

During the last ten years of his life Scarlatti wrote twelve orchestral concertos. By this time his feeling for orchestration was far ahead of the day, with its strings and woodwinds well balanced and toy symphony effects of birds and other novelties comparable to Strauss' wind machine or the braying ass of "Don Quixote." In spite of the fact that his chamber works are ab-

stract classical music, his operas had tended to make his later works contain a tendency toward the programmatic. Of his orchestration much could be written. He was the first to introduce horns as a regular part of the orchestra in his opera "Tigrane."

The first opera of which there is any record was his "L'Errore Innocente ovvero Gli Equivoci nel Semplice," which won for him the favor and patronage of Queen Christina of Sweden, who, upon her conversion to Catholicism, went to live in Rome. "Pompeo" was his initial attempt at *opera seria* and was given in Naples in 1684. In both of these Scarlatti used the chorus sparingly, and only at times when it coincided with a natural dramatic effect; for instance, at a moment where the crowd might simultaneously shout "Evviva!" or "Mora il tiranno!" In this way he had a better conception of opera as a composite art than his predecessors.

There were no tawdry chorus finales at the end of the last act of his music dramas. In one you will notice five bars of quartet with just a few simple words, "O nozze fortunate, o lieto giorno." Any comic characters which he uses are essential to the furtherance of his plot and are introduced with themes which indicate their character. As *Flacco*, in "La Caduta de' Decemviri," falls asleep, there is a yawning aria. Another instance of humor is seen in pages of breathless patter, very verbose and spirited, reminding one of Gilbert and Sullivan.

Among his best works were his "Mitridate," shot through with glorious poetic intentions, "Tigrane" and "Il Trionfo della Libertà." The last was fashioned after Euripides' "Electra" and was presented in Venice in 1707. Mr. Dent, who has carefully examined all the fragments of the remaining operas, believes that none rose to the heights of "Mitridate," since Scarlatti fell under the influence of *bel canto*, this being the first step toward the prostitution of opera to the vanity of the singer. "Tigrane," however, has its fine moments, with mingled humor and pathos and brilliant music. It was his one hundred and sixth opera and was written in 1715.

"Il Ciro" is remarkable for its ballet and admirable orchestration, though there is no depth of feeling in the music. It was the same with his last opera, "Griselda," written in 1721, with its splendid overture and mature style and yet a certain coldness of conception. Though Scarlatti seems to have been devoid of emotional qualities, an austere classicist, as revealed in his works, he must have had a certain amount of sentiment in his personality, for in the archives of the Medici one finds a letter written to Ferdinand following his reading of Stampiglia's libretto to "Il Gran Tamerlano," to which he wrote an opera.

Sentiment and Mystery

"It is almost impossible," he wrote, "even merely reading the drama, not to feel stirred by the various passions which it exhibits. I confess my weakness—at some passages while I was composing the music to them, I wept." Moreover, it must be remembered that he spoke a musical language, which perhaps in its time had an emotional effect. At any rate he was a hard and steady worker, with lofty aspirations, accomplishing much that affected his followers, including Handel, Pergolesi and Mozart. His many chamber works and operatic fragments, which may seem mere sketches in this day of network orchestration, were significant in their day.

And even now there is something individual about his quaint charm of harmony and odd turns of melody. There is something fine about his breadth of vision and the broad stroke with which he worked, resembling a Hals painting. Finally, there is that mystery which surrounds the unwritten pages of his life, his domestic relations, the quality of his nature and the cause of his death, which may possibly be unearthed before his next centenary comes round.

HELEN M. MILLER.

Haydn String Quartet Heard in Lima

LIMA, OHIO, Oct. 3.—Lima's musical season has opened with the presentation of the Haydn String Quartet under the auspices of the Woman's Music Club, Pauline Wemmer Gooding, president, in Memorial Hall. A drive for club membership has been launched under the direction of Mrs. R. O. Woods, secretary-treasurer. The membership limit is 1500.

H. EUGENE HALL.

Dutch Music and Musicians Unfairly Treated, Says Writer

RISE in defense of the neglected Dutch composer and artist, Herman Rutters in the *Gazette de Hollande* declares that: "There are still too many people who are ready to accuse you of the most arrant chauvinism if you place Dirk Schäfer on the same line with Eugen d'Albert, Moritz Rosenthal or Leopold Godowsky, and who will stare at you compassionately should you declare that a symphony or a song by Zweers, a Te Deum or a song by Diepenbroek, a sonata by Pyper are in no way inferior to many of the foreign creations which appear on our programs. Our concert institutions show a special preference for foreigners, as soloists, while it is extremely difficult for Dutch composers to get a hearing. Although we have been so far successful in that some Dutch work has been performed at the chamber music festival, we have hitherto been passed over where it concerns the orchestral work. At the Prague International Music Festival, although the jury had plenty of works to choose from, no Dutch work was considered worthy to be included in the programs. One might deduce from this that in the matter of orchestral music, at least in the opinion of the international jury of the society, Netherland cannot compete with abroad. I was present, however, at both festivals. I also know the work sent in by the Dutch section, and I am firmly convinced that much of the work performed was in no way superior to what Holland is able to give, and that indeed it was indisputably inferior to what we submitted."

Bachaus Will Arrive in November

Wilhelm Bachaus, pianist, will sail for America in the first week of November and is expected about the fifteenth of that month. His first appearance of the season will be in Philadelphia on Nov. 19.

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BOSTON

AGAIN ACCLAIMS

GLADYS AXMAN

AS "SANTUZZA" WITH SAN CARLO OPERA

BOSTON TRANSCRIPT—Sept. 18, 1925

Miss Gladys Axman, as guest, in the part of Santuzza, easily stood out in the first piece. Her voice is smooth, well modulated, was able easily to cope with the many dramatic situations. MISS AXMAN, TOO, IS GIFTED WITH CONSIDERABLE ABILITY AS AN ACTRESS AS WELL AS WITH AN EXCELLENT VOICE. Thus she made of Santuzza a very real character, pathetic in her desertion, tragic in her realization of its import. In her recital of her story to Mama Lucia, in her plea to Turiddo not to forsake her, in her telling Alfio of his wife's infidelity and her sudden realization that this was a mistake, in that it would surely mean Turiddo's death, in her final grief at his death. Miss Axman lived her character vividly and was able to carry her audience with her.

BOSTON POST—Sept. 18, 1925

Although temperamentally and physically the role of Tosca, in which she pleased so decidedly last season, is better suited to Mme. Axman than is the part of Santuzza that she essayed last night, she brings to the latter abundant histrionic skill; AND HER RICH VOICE GAVE WARMTH AND MEANING TO THE MUSIC. Even the hackneyed "Voi lo sapete" gained for the moment new significance at her hands.

BOSTON DAILY ADVERTISER—Sept. 18, 1925

Miss Axman scored a dramatic as well as vocal triumph as Santuzza in "Cavalleria Rusticana." HERE IS A SOPRANO WITH REAL DRAMATIC FEELING.

BOSTON GLOBE—Sept. 18, 1925

Mme. Gladys Axman, well known Boston singer, repeated her familiar impersonation of Santuzza with conspicuous artistic success. Hers was both vocally and histrionically a polished and effective performance.



MORE PUPILS WIN AWARDS AT CURTIS

School in Philadelphia Is Opened with Notable Entrance List

PHILADELPHIA, Oct. 3.—With the award of scholarships in the department of stringed instruments of the Curtis Institute of Music, the main examinations came to a close, and the school opened for its second season on Oct. 1.

A fifteen-year-old Philadelphia boy, Jacob Savitt, who is beginning his second year at the Curtis Institute under the personal instruction of Carl Flesch, was awarded the violin scholarship offered by Mr. and Mrs. Philip S. Collins.

The violin scholarship offered by the Institute was won by Jacques Singer, fourteen years old, an Austrian by birth, who is living in Jersey City. Honorable mention was given to David Polakoff of Chicago.

The viola scholarship offered by the Institute was awarded to Stellario Giacobbe of Philadelphia.

Competition for the 'cello scholarships will be carried over until November.

Two of Josef Hofmann's students were awarded competitive piano scholarships. One winner was Shura Cherkasky of Baltimore, fourteen years old. He received the scholarship offered by Mr. and Mrs. John S. Braun of Merion, Pa. The other was Lucy Stern, twelve years old, who was awarded the scholarship offered by the Institute.

For the second consecutive year the scholarship offered by Mr. and Mrs. William Curtis Bok was awarded to Zenia Nazarevitch of New York, who is a pupil of Isabella Vengerova. The president's scholarship was won by Excellence Mitchell of Florida.

Honorable mention was given Rosetta Samuel French of Cynwyd. Partial scholarships were given to Hazel Whitly

of Detroit; Franklin Keboch, Pittsburgh, and Florence Snow of New Brunswick, N. J.

There were more than sixty applicants for the piano department, of whom sixteen were admitted. The examining committee was composed of George F. Boyle, David Saperton and Mrs. Edward W. Bok.

Entrance examinations for the stringed instrument department were held before a board of examiners which included the director, Mr. Flesch; Frank Gittelton, Emanuel Zetlin and Sascha Jacobinoff. Two newly arrived members of the faculty also assisted, Richard Hartzer of Berlin, who is Mr. Flesch's assistant, and Louis Bailly, who will teach viola ensemble. Of the thirty-five applicants seventeen were accepted.

Jules Falk Sails for Hawaiian Concerts

Jules Falk, violinist, was scheduled to sail for Hawaii for a series of concerts on Oct. 7. He will return to San Francisco to fulfill engagements about the middle of November.

ARTISTS FOR ROCHESTER

Philharmonic Orchestra Announces Soloists for Coming Season

ROCHESTER, N. Y., Oct. 3.—Soloists for the series of Thursday afternoon concerts to be given by the Rochester Philharmonic Orchestra this season, with Eugene Goossens conducting, have been announced as follows: Vladimir Rosing, tenor; Selim Palmgren, pianist; Katherine Travis, soprano; Roslyn Weisberg, pianist; George Fleming Houston, baritone; Samuel Belov, viola player; Gerald Kunz, violinist; Cecile Sherman, soprano, and Ashley Pettis, pianist.

Gustav Tinlot, violinist, and Max Landow and Sandor Vas, pianists, will be soloists at evening concerts.

Willem Mengelberg will come to Rochester on Jan. 14 to conduct a concert.

All the performances will be given in the Eastman Theater.

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World Becomes Beautiful Plaything in Hands of Anna Case, American Singer

JUST because Anna Case, American soprano, has again swung open the doors of her Park Avenue home in New York and is greeting all of her friends with rhapsodic accounts of her recent trip to Europe, it is not necessary to ask her how everything is over there. She will tell you that everything is exactly the same as it is over here, that everything in Europe has become Americanized and that Americans are as European as people on the Continent.

"And it is not a paradox at that," Miss Case insists, "because every year the Atlantic becomes a narrower dividing line between the two countries. Ships that pass in the night of this age are floating hotels. One might as well be on dry land as to cross the ocean today. While I enjoy the Continent and had an inexpressibly lovely time, yet the ocean served to point out to me how very much I love my own country. I could scarcely wait to get back here and map out a tour which would take me to the farthest nook and cranny of the United States."

Moreover, Miss Case has not only planned things to land her at the Golden Gate, but even over in Hawaii for a flying trip. Beginning on Oct. 3 in Asheville, N. C., she proceeded to the Buffalo Festival of American music, where she gave unique groups of pioneer American songs and lyrics of the Revolutionary days. After appearances in Ontario, she will head for the Southwest and sing in Texas, Oklahoma and then in Denver, Colorado, California and Portland.

"One has to be a pretty hardy traveler to average four concerts a week and be on the road so much," she admits. "But I love it! It means meeting charming people and seeing new things all the time. I should grow stagnant if I were



Anna Case, Soprano

to pin myself down to one city and one group of friends. While I wish to be above all things an artist, yet I enjoy the broadening contact which comes with meeting people in other fields. A meeting with Thomas Edison aroused my enthusiasm in science; talking with President Harding stirred my interest in politics, and so it goes."

Among other graceful qualities, Miss Case has no fear of Chauvinism. With naive charm she extols the virtues of her native land, the haunting shadows of the Arizona prairies, the grandeur of the Canyon and the blending colors of the Rocky Mountains. Woodlands are her pastime and mountain streams

her hobby. It is almost incongruous to picture the Anna Lucrezia Case of sparkling eyes and up-to-the-minute styles stealing away from the buzz of New York to commune with nature. Yet that is the truth of the situation, for while she admits that New York is the artist's paradise, it is in a canoe on a quiet mountain lake that she truly finds herself.

"Perhaps," she suggests, "this is because I was born under the sign of water and Scorpio—two restless creatures. The only time I am content to sit and purr is on the water. All other times I must be on the go. That is why I like Honolulu, I believe. It is just like one big house party there. Everybody knows everybody else and the people are most friendly to visitors. In fact, they are the most extremely sentimental folk I have ever met. When I left on my last visit there, I sang four or five Hawaiian songs with orchestra on the dock, while I was being decorated with leis of flowers as tokens of friendship. It is no exaggeration to say that I observed tears in the eyes of many of my newly-made friends!"

"Yet even the semi-tropical Hawaii, with its waters greener than green, its skies bluer than blue and its moon the biggest in the world, is not as satisfactory as our own United States. The music, except for that of the dance, has a stirring pathos, perhaps more after the Spanish."

The Joy of Living

Miss Case has not an ounce of sympathy for the temperamental and moody. Like a child, she is bubbling over with the joy of living.

"I recall my first trip to New York," she says, "when I was a very little girl. It was a dream come true. I said to myself, 'Is it possible that I, Anna Case, am now living in this great city?' And a little later I found more dreams coming true. My vision grew and I exclaimed, 'Is it possible that I am now living in this great country?' And today I feel like shouting from the Woolworth Tower, 'Is it possible that I am living in this great world?'"

And thus Anna Case, one of the chief exponents of the "Star-Spangled Banner" and "Battle Hymn of the Republic,"

is now waiting for a world anthem through which to express her feelings, as one American poet did when she wrote "O world, I cannot hold thee close enough!"

H. M. MILLER.

BUZZARDS BAY SERIES ON DAVIS ESTATE ENDS

Novel Concert Events Include Programs by Numerous Artists and Choral Club

BOSTON, Oct. 3.—A series of novel summer concerts sponsored by Edgar B. Davis in the studio of his summer residence, Sias Point, Buzzards Bay, was concluded last week. Prominent artists from New York and this city participated. Mr. Davis, a patron of the arts, is a composer, and several of his works were acclaimed during the series.

The Choral Art Club of Brockton performed at the first concert, under George Sawyer Dunham. On a later date Nellie Evans Packard introduced Rhys Morgan, Welsh tenor of New York. Assisting artists were Marjorie Patten Weaver, cellist, and Marion Grey Leach, accompanist. Other artists to appear were: Claire Maentz, soprano; Walter Kidder, baritone; Rose Zulalian, contralto; Irma Seydel, violinist; Ernest Harrison, accompanist; Ruth Rodger, Isidore Luckstone and Guy Maier, pianists; Raymond Simonds, tenor; Lucy Chase, accompanist; Florence Jepperson Madsen, contralto; Edith Walcott Ross, soprano; Verne Q. Powell, flutist; Paul Luke, accompanist; Fred Patton, bass-baritone; Dayton Henry, violinist; Marion Grey Leach, accompanist; Claramond Thompson, contralto; Rulon Robison, tenor, and Charles Bennett, baritone. The Unity Quartet, consisting of Clifton Johnson and Harold S. Tripp, tenors; John R. Jones, baritone, and Dr. George R. Clark, bass, with Earl Weidner as accompanist, was also heard.

Mr. and Mrs. Frank Seiberling and Mrs. William Arms Fisher were guests at the concluding concert in September.

W. J. PARKER.

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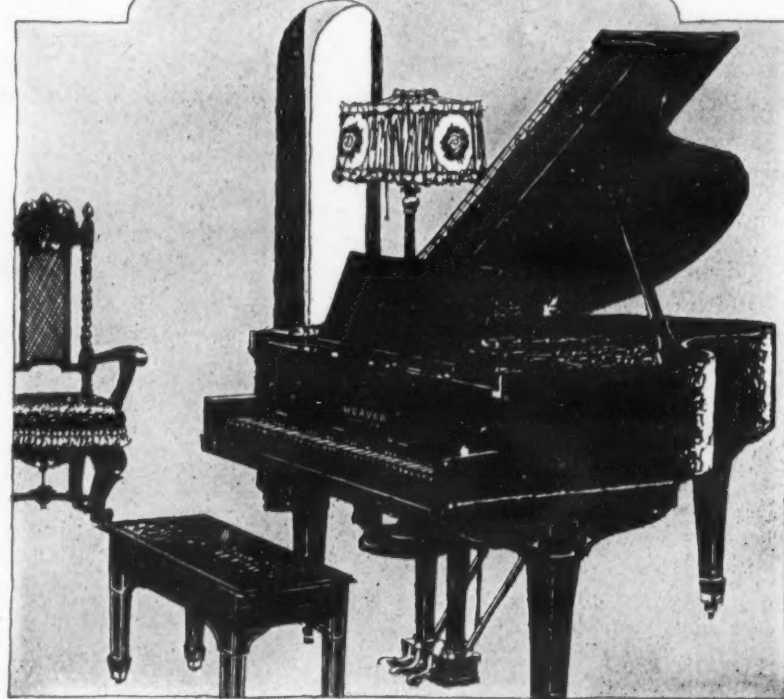
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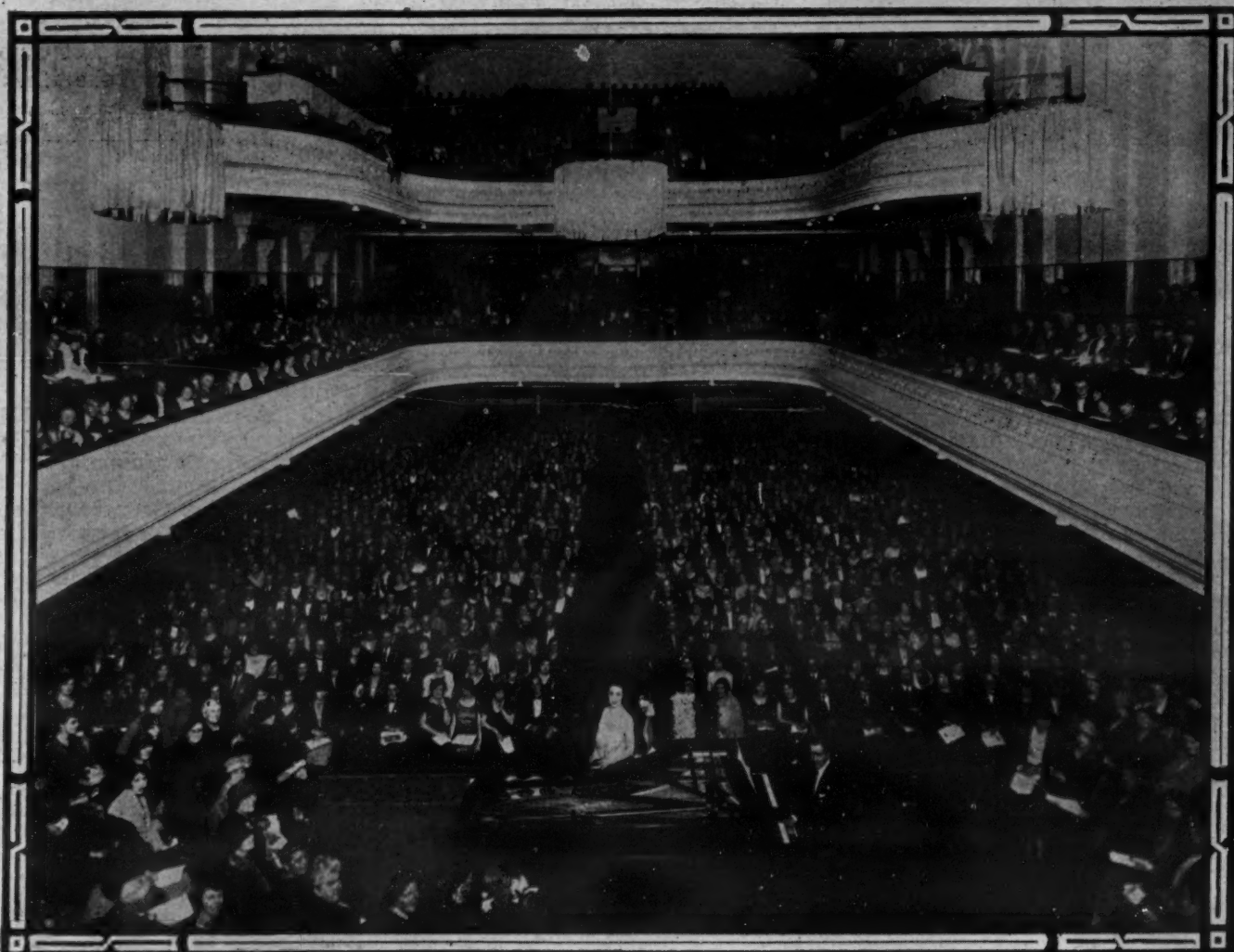


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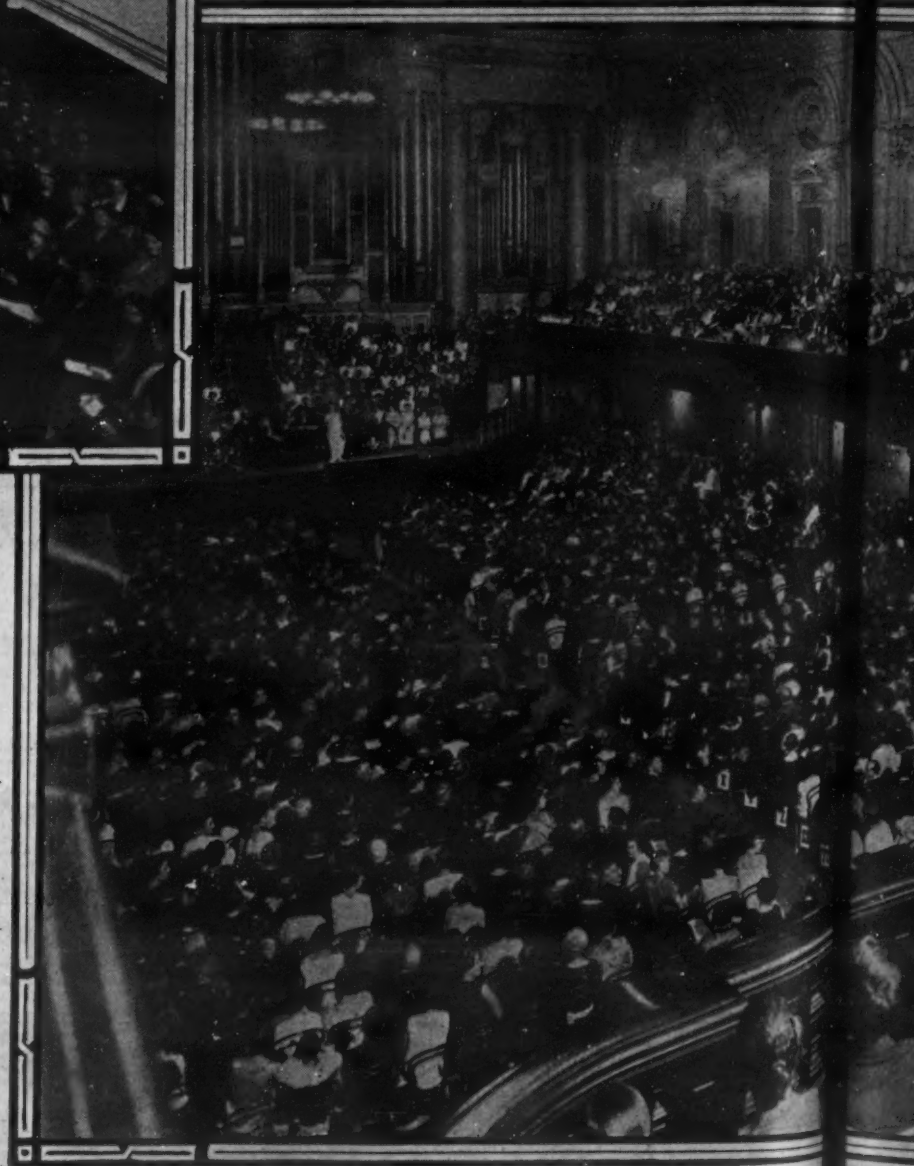
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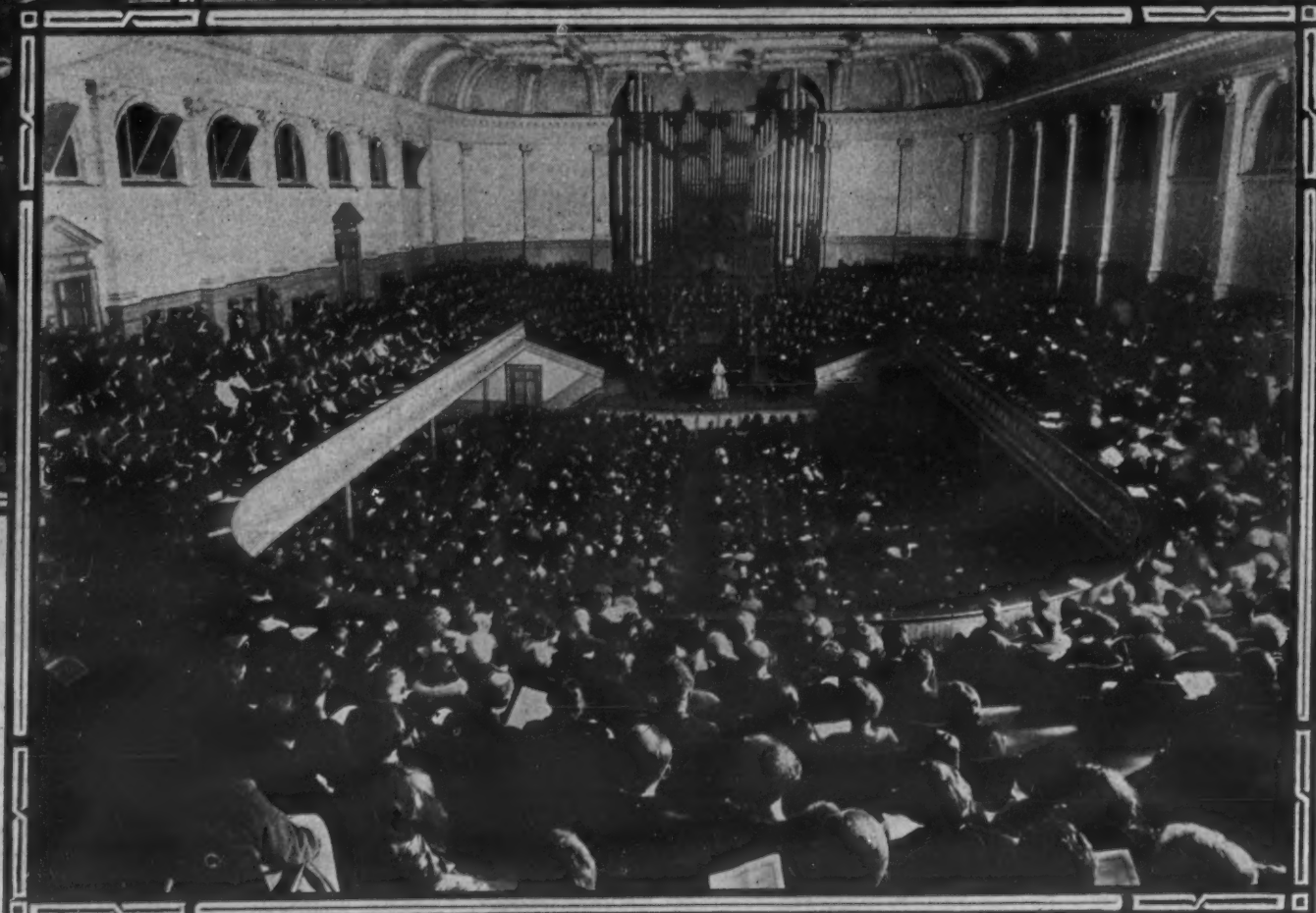
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NEW YORK, OCTOBER 10, 1925

SOME ASPECTS OF THE EARLY RECITAL SEASON IN NEW YORK

NEW YORK'S concert and recital season has begun. This month, proffering as it does some seventy or more events in the auditoriums devoted to music, exclusive of opera performances at the Century, plunged the metropolis again into the swirl that makes it the busiest music center of the world. For those who will attempt to keep pace with the somersaulting succession of orchestras, chamber ensembles, choruses and individual instrumentalists and singers, now is the time to take a deep breath. Hereafter opportunities may be scant.

October's lists for Carnegie, Aeolian and Town Hall indicate that last year's rush to get before the public early will be at least duplicated, and perhaps exceeded this season. The orchestras, like individual recitalists, reflect the prevailing eagerness to achieve a flying start. The Philharmonic, which was first of its kind in the field a year ago, will again claim this distinction, followed closely by the Philadelphia Orchestra, the State Symphony and the New York Symphony in the order named, leaving it to the Boston Symphony to make a more leisurely first appearance in the succeeding month. The Friends of Music and the Beethoven Association, the former essaying one of the most discussed of the promised novelties, also are among those beginning early, their first programs coming at dates approximately the same as a twelve-month ago.

But if the trend is early, there are indications that it also will be late. Bookings for the spring of 1926 are said to be considerably heavier than were those for last spring.

The drift toward fewer débuts of immature or student singers and instrumentalists, noted last season, is again to be observed. Conditions happily have conspired to curb the reckless clamor for first

appearances which brought armies of fledglings to New York's recital halls a few seasons ago. No doubt the coming months will bring forth a liberal number of new artists, some gifted, others mistaken in their quest of fame even at the cannon's mouth of international competition. But indications are that the clutter of what might as well be termed pupil's recitals in the concert auditoriums has been very materially reduced.

The tendency to avoid afternoon recitals—in some respects a regrettable development of the last few seasons—is once more evident in the new season's early announcements. Of the three score and ten events listed for October, only a half dozen will fall on afternoons of week days.

It may be that managerial experience is behind this decline in matinée recitals. Box office returns possibly argue in favor of evening programs. But there is no escaping the conviction that the increased competition which recitals given at night must meet—including opera performances, orchestral, choral and chamber music programs, as well as rival recitals—militates against proper recognition of many such events either by the press or by important musical groups which bulk large for the prestige of any event.

It is easy to magnify the difference between the following that can be brought out in the evening, as compared to the afternoon; and the débutante, in particular, should give more thought to the question of conflict of dates than apparently seems to be the rule.

IN QUEST OF A MELODIST

ONLY ten months have elapsed since the unhappy passing of Giacomo Puccini, struggling against fate to complete his "Turandot."

As there was then no new figure on the horizon giving promise of equal or similar gifts as a melodist, there is scarcely occasion for surprise now in the circumstance that no other has arisen to take the world's audiences by the ears.

Grotesque as it would sound to speak of the composer of "Bohème," "Butterfly" and "Tosca" as the last of the melodists, it is probable that an exhaustive search far and wide would fail to bring to light a composer, high or low, on whom there could be anything like universal agreement that he was, in fact, a notable melodist.

Though melody can no longer be regarded as the be-all and end-all of music, the judicious musician smiles when he hears the familiar complaint of "no melody" with respect to modern compositions, remembering how this charge was leveled against virtually all of the great composers who came subsequently to be regarded as master melodists.

"Modern" music, as Wanda Landowska has said, has never been melodious. It has only become melodious when it has ceased to be "modern." A touch of reminiscence accompanies all appreciation of melody. The composer most likely to be hailed at the outset as a melodist is the one who borrows, while disguising what he borrows, from an earlier time.

It is when the new music is made similarly reminiscent through familiarity that it becomes essentially melodious, as the history of the Wagner scores bears out.

But even where repetitional melody is concerned, it is difficult to find a composer now in the public eye upon whom either popular or pedantic opinion might be concentrated as the master melodist of the day. There is no great controversial figure upon whom to heap either denunciations or encomiums. It is not even possible to create a first rate fuss.

There is much to be argued, pro and con, with respect to the aesthetics or the technical aims of a Schönberg, a Stravinsky, a Casella, a Malipiero, a Honegger, or a Ravel, but no one in quest of the master melodist would be apt to pause before any one of these and shout forth a jubilant "Eureka."

Would the searcher complete a circle and come back finally to Richard Strauss? In spite of the waltzes of "Rosenkavalier," the haunting beauty of parts of "Don Quixote" and the provocative little tunes of "Till Eulenspiegel," it is more than likely that he would abandon the search entirely and forget Richard in his downright enjoyment of the centenary of Johann.

He would not pause more than momentarily before Hindemith or Bartók, however much he might admire some phases of their art. Perhaps

Schreker, compound of Puccini and the several Strausses, of Wagner and Debussy, would bring a slightly longer delay, before the searcher moved on.

Berlin, Vienna, Paris, London, Rome, New York, all could be combed without developing figures on whom there could be any real unanimity of opinion.

One admirer might say Montemezzi, another Giordano, another Pizzetti, another Zandonai, another Wolf-Ferrari, another Pfitzner, another Roussel—but there would be a multitudinous chorus to shout a vociferant "No."

If musical history teaches anything it is that the man most denounced for lack of melody may be the one who has most of it.

Perhaps the search might be carried out on that assumption.

If so, the composer of today who would be entitled to very special consideration, in that he could be regarded as *antipatico*, in the same sense that Wagner was in his "Tannhäuser" days, is—in all seriousness—Edgar Varèse!

Personalities



Overhauling an Old Traveling Companion

In his widely extended tours in America and Europe, Leff Pouishnoff, Russian pianist, covered leagues and leagues—all of which imposed a strain on his faithful wardrobe trunk! He is shown in the photograph removing some of the impression of travel from this useful receptacle at his English villa on the coast of Cornwall. "A stroke of paint in time," believes Mr. Pouishnoff, "saves birdseed and lime!" He will soon embark on an autumnal tour of Europe.

Brailowsky—From latitudes below the equator, bearing trophies of a summer spent in play and recital-giving, now bound for New York is Alexander Brailowsky, Russian pianist, who is on shipboard, coming from Buenos Aires, on the steamer American Legion. Mr. Brailowsky is expected to arrive five or six days before his New York concert at Carnegie Hall in the middle of this month. The nautical ceremony of crossing the equator, with its attendant gambols, is one in which Mr. Brailowsky wholeheartedly joins.

Matzenauer—An enthusiast for mountain scenery—not to mention the picturesque habit, customs and vocal endowments of the natives—is found in Margaret Matzenauer, contralto of the Metropolitan Opera Company, who returned with her daughter, Adrienne, from the Bavarian Tyrol, where she spent the summer. Mme. Matzenauer said she did not sing much during the summer, as she preferred to rest for her arduous season here. She sings first at the Maine Festival and after Middle-Western engagements will return to New York for a recital and for the opera season.

Woodside—There is much to lure the jaded musical auditor in the relatively unknown treasures of folk-art of this country. These fascinating bypaths which all too seldom are sought for program material are an especial interest of James Woodside, baritone. When Mr. Woodside gives his annual song recital in Town Hall this month he will open his program with a group of early American songs, such as "Beneath a Weeping Willow's Shade," "Jeanie with the Light Brown Hair" and the "Bird's Courting Song"—the latter a folk number from the hills of Vermont. Another group will comprise American settings of Tagore poems by Hagerman, Carpenter and Horsman.

Point and Counterpoint

By Cantus Firmus, Jr.

The Operatic Comedy



OW that autumnal breezes are seeping into the world's capitals, the lyric drama houses abroad are once more beginning to reverberate with sound. Though London finds its most hectic season in the spring, the British Nationals are about to fling down the tonal gauntlet to the provinces.

The exigencies of staging "Romeo" one night and "Lucia" the next make a fearful demand on the resources of the property master. Result: a Cornwall cliff in Scotia's vales!

Many have painted in harrowing terms the terrors of operatic costuming and staging that frequently fall to the lot of those across the water.

From London a correspondent of an American newspaper writes anent scenic niceties:

"We watch with complacent amusement Donizetti's chorus of foresters going through their musical drill half-heartedly outside the Castle of Tintagel, where recently *Isolde* raised us to rapture. We experience no surprise when *Lucia* in a later act performs her accomplished mania in 'Traviata's' Parisian salon completed with a Gothic background, carrying with it vague memories of 'Huguenots'."

"No question of probability is raised in these cases; if *Enrico Ashton* really kept foresters of that breed there is no reason why they should not 'go through the motions' as well at Tintagel as in Scotland."

A Kirk Plundered

"WE have often puzzled over the unusual arrangements of the church of Sant' Andrea alla Valle."

"Now its appearance has acquired an additional touch of eccentricity by the removal of the doors which properly belong to its classic architecture, and the substitution (no doubt under the influence of economical churchwardens) of something cheap and tasteful in fumed oak."

That's nothing to what one sees at some of the minor opera jamborees in Gotham!

Glowing and Glowering

AT the party, when Mrs. Howler was asked to sing "There Is a Garden in My Face," the husband glowed with pride. He sat beaming as she sang.

When about halfway through he whispered to his neighbor:

"Don't you think my wife's got a fine voice?"

"What?" said his neighbor, who was a bit deaf.

"Don't you think my wife has got a fine voice?"

"What?"

"Don't you think my wife's got a fine voice?" roared Howler.

"Sorry," said the other, shaking his

head. "That awful woman over there is making such a frightful row I can't hear a word you say."

* * *

Oh, Promise Me!

(As It Might Be Sung Today)

OH, promise me that some day you will try

To make, as Mother did, an apple pie;
That I can eat and not bid life adieu
Because the crust required an ax to hew!

The first green apples, dear of early spring,

With longing in my heart to you I bring

And voice my earnest wish on bended knee;

Oh, promise me; oh, promise me!

OH, promise me that you will turn your hand

To gaining renown in this busy land,
That your fair name be lauded to the skies

As Mistress in the Art of Baking Pies.
Hearing your praises as they onward roll

'Twill sound as music to my very soul—

Ah love! how perfect will be life with thee;

Oh, promise me; oh, promise me!

ALETHA M. BONNER.

* * *

Clairvoyant

"YOUR husband is suffering," explained the doctor, "from syncope heart."

Much impressed, though perplexed, the wife returned home to consult the dictionary. She found:

"Syncope: Moving quickly from bar to bar!"

* * *

To the Point

TWO rival composers of popular songs collided on Broadway and the following dialogue resulted:

A. (stiffly)—"I beg your pardon."

B. (with equal hauteur)—"Don't mention it."

A. (positively icily)—"I won't."

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jazz is clowning. It differs from ragtime, out of which it developed, in that it may or may not have the syncopation characteristic of its forerunner, while in ragtime, the clowning element was lacking. Latterly, jazz has been almost entirely in the foxtrot rhythm. A good definition of jazz is "musical slang" as it bears the same relation to classical music as slang does to the literary tongue of any country. Like slang, jazz frequently expresses an idea far more aptly than the more dignified form, but also, like slang, too great an indulgence in it is liable to impair one's speech,

musically, as slang does one's verbal vocabulary.

???

The Siegfried Idyl

Question Box Editor:

Was Wagner's "Siegfried Idyl" written as a concert piece or not?

J. Laramie, Wyo., Sept. 29, 1925.

The "Siegfried Idyl" was written as a birthday greeting for Wagner's wife and was played for the first time on the staircase outside her bedroom on Christmas Day, 1870, her thirty-third birthday.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Brahms Concerto

Question Box Editor:

What concerto is often referred to as "a symphony with piano obbligato?"

H. C. Washington, D. C., Oct. 1, 1925.

The Brahms Concerto, No. 2, in B Flat.

???

Jeritza in "Faust"

Question Box Editor:

Has Maria Jeritza ever sung *Marguerite* in "Faust?"

G. Scarsdale, N. Y., Oct. 4, 1925.

Never in this country. She has sung it in Europe, however.

???

Strauss' "Don Quixote"

Question Box Editor:

Is Strauss' "Don Quixote" strictly speaking, a symphonic poem?

V. H. Los Angeles, Sept. 28, 1925.

Though the piece is a set of variations, there is no reason why it should not be

considered a symphonic poem, since the latter has no definite form.

???

Singers and Absolute Pitch

Question Box Editor:

Do all singers engaged for the Metropolitan Opera Company have absolute pitch? Is absolute pitch general among good musicians, or is it rather a gift of nature?

A. V. W. Staunton, Va., Oct. 2, 1925.

The possession of absolute pitch is not, so far as we know, a sine qua non of an engagement for the Metropolitan, for the reason that comparatively few people have it. It is by no means a sign of unusual musicianship and indeed, many quite unmusical people possess it.

???

What Is Jazz?

Question Box Editor:

Kindly give me a satisfactory definition of jazz.

V. T. Charleston, S. C., Oct. 1, 1925.

The distinguishing characteristic of

Contemporary American Musicians

No. 399—
Virginia Carrington-Thomas

VIRGINIA CARRINGTON-THOMAS, organist, was born in Bristol, Conn., in 1897. At the age of eight Mrs. Carrington-Thomas



Virginia Carrington-Thomas

following year at a private school in Hartford, studying the organ under Arthur Priest. Mrs. Carrington-Thomas joined the American Guild of Organists in 1917 becoming the same year organist and director of music in the South Park Church, Hartford. In 1918 Mrs. Carrington-Thomas entered the Yale School of Music, where she studied under

Horatio Parker, David Stanley Smith, Seth Bingham, Jepson and Professor Haesche. She won the University Organ prize in 1919 and received the Certificate of Proficiency usually awarded for three years of work. In 1920 Mrs. Carrington-Thomas was appointed organist and choirmaster of the United Church in New Haven, receiving the degree of Bachelor of Music at Yale and playing before the St. Ambrose Club. In 1922 she became organist of the Church of the Saviour in New York, later going to Europe where she studied organ with Henri Libert and Charles Marie Widor, and composition under Paul Vidal in the Conservatoire Americain at Fontainebleau. Mrs. Carrington-Thomas gave her first New York recital in 1923 at Wanamaker's Auditorium, assisted by Caroline Lowe Hovey at the piano. In 1924 she received a fellowship in the Juilliard Foundation, where she studied composition under Rubin Goldmark. Mrs. Carrington-Thomas made her formal debut in the Town Hall, including on her program a canon of her own. In May, 1925 she was made a fellow of the American Guild of Organists and in July became professor of organ and theory at the Florida State College for Women. She was married, in 1920, to Richard Banks Thomas, New York architect.

MILWAUKEE THEATER TO HOUSE CONCERTS

Local Players Lease Garrick
and Will Rent It for
Recitals

By C. O. Skinrood

MILWAUKEE, Oct. 3.—The Milwaukee music hall situation, which has been a matter of contention for years, has suddenly taken a second bright turn. Following the renovation of the Auditorium, it has been announced that the Garrick Theater will be open for leasing by musical societies.

The Wisconsin Players, an amateur group, has leased the house for six performances during the year. The organization objected to the charges asked for other theaters, where it has been accustomed to give its public programs. Hence it decided to have a theater of its own, and the Garrick was taken over for an annual lease, with the privilege of renewal. The Players will conduct a dramatic school in the theater, with George Enzinger as president of the organization.

The announcement comes so late in the season, however, that it will not have much effect this year. Most of the choral societies have taken their dates at the Auditorium in the new rebuilt hall, with its new system of acoustics. The Garrick will be available from now on for lectures, concerts, dancing exhibitions and all such attractions.

The opening of the Garrick Theater to music will have an added value, because it is a small house with about 1200 capacity. Many musical attractions have been unable to fill the 1700 seats in the Pabst Theater. Now a place will be open for all musical affairs at low rental,

where a crowd of 1000 to 1200 may be accommodated.

The Garrick Theater is thirty-six years old and has housed all kinds of attractions from vaudeville and movies to burlesque. In 1921 about \$250,000 was expended on it and the house is now one of the most attractive in the city, though small. The Garrick is located on Second Street just off Grant Avenue, the principal street in the city.

A group of 200 people is backing the player's project and guaranteeing the plan against any loss. The energy of the amateur players and their financial resources will therefore give the city another music hall.

Milwaukee is now well served in music halls. When a hall for 500 is needed, the Athenæum is available. The auditorium has a variable capacity from 2700 to about 5000. There is thus a hail for every need.

Sousa Will Lead Massed Bands in Washington

WASHINGTON, Oct. 3.—John Philip Sousa, native of Washington, is announced to lead the massed bands of the various regiments of Washington High School Cadets in a concert at Washington Auditorium on Oct. 7. In honor of the "March King" the student musicians will play "The High School Cadets' March," written by Sousa many years ago and dedicated to the cadet students of Washington when he was leader of the United States Marine Band.

ALFRED T. MARKS.

Music Credit Awarded in Lima Schools

LIMA, OHIO, Oct. 3.—The board of education has indorsed Superintendent Offenbauer's plan whereby pupils receiving systematic instruction in violin and piano will be awarded credits toward graduation. Music study is now placed on a par with required subjects. Supervisor Mark Evans has outlined a prescribed course of study to meet the conditions.

H. EUGENE HALL.

Ernst von Dohnanyi Comes to Conduct State Forces and Resume Triple Rôle

(Portrait on front page)

SAILING on the Berlin, which was scheduled to arrive in New York on Oct. 6, was Ernst von Dohnanyi. Mr. Dohnanyi will share the conductorship of the State Symphony with Alfredo Casella this season, and the first concert will be given on Oct. 21. It is significant that both of the conductors are likewise composers and pianists.

Born in Pressburg in 1877, Mr. Dohnanyi studied under his father, Forstner, d'Albert, Thoman and Koessler and at the Pest Academy. Beginning in 1897 he toured throughout Germany, Austria, England, the United States and Russia and gained the reputation as one of the foremost pianists of the day. In 1908 he was made professor at the Berlin Hochschule. Since 1919 he has been head of the Pest Hochschule, succeeding Mihalovich. He toured America in 1898, 1900, 1921.

Dohnanyi's "Ruralia Hungarica," Op. 32, was given by the State Symphony on Feb. 17 of this year with the composer as guest conductor and soloist. Other works included his "Festival" Overture, Suite, Op. 19, and "Variations on a Nursery Song." During his tour last season he was guest conductor and soloist with many leading orchestras throughout the country. Among his many compositions is an opera, "Tante Simona"; a ballet-pantomime, two symphonies, the "Zrinyi" Overture, an orchestral suite, variations for piano and orchestra, and several piano concertos. Also a "Konzertstück" for cello and orchestra, four rhapsodies, a string sextet, piano quintet, two string quartets, serenade for string trio, a piano pas-

sacaglia and many other works. Besides their regular concert season, Mr. Dohnanyi and Mr. Casella will lead ten rehearsals of native composer's works.

CHICAGO OPERA ENGAGES NEW DIRECTOR FOR STAGE

CHICAGO, Oct. 3.—Charles Moor, of the Darmstadt Landestheater has been engaged by the Chicago Civic Opera Company to stage Strauss' "Rosenkavalier." Mr. Moor staged the successful production of this opera at Covent Garden, London, this year. The presentation of Wagner's "Ring" at Covent Garden three seasons ago was also prepared by Mr. Moor, who was stage manager for both the German and Italian repertoire at this theater during the season of 1924.

Mr. Moor is a Scot. His musical training was received at the Conservatories of Leipzig and Vienna. For ten years he conducted opera in Germany, Russia and Poland, before entering the field of stage direction at Hamburg.

Tita Ruffo, baritone, is to return to the Chicago Civic Opera as a guest artist this season, as is Marguerite D'Alvarez, contralto. Irene Pavloska, mezzo-soprano, will rejoin the company. Richard Bonelli, who recently completed a season of opera at Monte Carlo, where he created the rôle of Faust in Schumann's "Faust," has been added to the list of baritones.

Among the new artists engaged are Eleanor Sawyer, Stella Norelli and Clara Shear, sopranos; Devora Nadworney, contralto; Theodor Ritch, tenor and Robert Steel, and Ernesto Torti, baritones. Antonio Sabino has been added to the list of assistant conductors.

MARGIE MCLEOD.



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NEW YORK SUN

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Season in Philadelphia Is Begun with "Rigoletto"

[Continued from page 1]

and treasurer. Francesco Pelosi of Philadelphia, is director general of the Scala Company. Clarence C. Nice and Fulgenzio Guerrieri are its conductors. The stage management is entrusted to Alexander G. Puglia, who has made so admirable a record in the same field with the Philadelphia Civic Opera.

The inaugural bill of this interesting prelude to what promises to be an exceedingly active musical season presented numerous meritorious features. Not the least of these was the authoritative and sympathetic reading of the score by Mr. Guerrieri, formerly one of the San Carlo conductors. Mr. Guerrieri galvanized the old-fashioned Verdi instrumentation into new life. He was particularly fortunate in having among his musicians members of both the New York Metropolitan and the Philadelphia orchestras, including Marcel Tabutau, first oboe player in the Stokowski organization.

The cast was headed by that satisfying baritone Elia Palma, who enacted the title rôle with tragic force and dignity and sang with rich, commanding tonal quality. There was a creditable *Duke* in Giuseppe Reschiglian and an especially good *Maddalena* in Ada Paggi. Rosalinda Morini handled the technical difficulties of the part of *Gilda* with competence, but at times her tones were inclined to be hard. Satisfactory auxiliary performances were contributed by Alfredo Valenti, as *Sparafucile*;

Luigi Dalle Molle, as *Monterone*; and Maria Anelli as the *Countess*. The chorus was well trained and duly sonorous.

A responsive audience was rightly appreciative of the treatment of all the familiar arias, with emphatic commendation for the "Piangi, piangi," beautifully sung by Mr. Palma, and for the still unstated quartet, which was eloquently voiced.

Under its new—or in reality old—management, the academy is still somewhat in the process of reconditioning. The classic home of opera and orchestral music in this city has been partly redecorated within, while a sand-blasting operation applied to its exterior has restored to its old brick walls the ruddiness and "period" charm, characterizing the building when it was new in 1857.

H. T. CRAVEN.

Ravinia Deficit for 1925 Placed at \$70,000 In Report of Louis Eckstein

CHICAGO, Oct. 3.—In his report to the guarantors, Louis Eckstein, director of the Ravinia Opera, discloses that the 1925 cost was forty per cent greater than the cost of that of a year ago. At the close of the latter the director says, he made up a deficit of \$50,000 out of his own pocket over and above the sum paid in by the guarantors. This year, Mr. Eckstein says in his report, after the guaranties are collected, there will still be left a deficit of \$70,000, which he personally will meet. The patronage at Ravinia was very much better than in previous seasons. Sold-out houses were the rule, instead of the exception. Mr. Eckstein told the guarantors that attendance increased thirty-three per cent. One of the reasons given for the large deficit is the fact that Mr. Eckstein added many high-priced artists to his already long list.

MARGIE MCLEOD.

Henry Weber Returns from Europe

CHICAGO, Oct. 3.—Henry Weber, conductor of the Chicago Civic Opera Company, after a summer spent in Europe, has returned to Chicago. In Milan, Mr. Weber attended rehearsals at La Scala, under Arturo Toscanini. In Paris he conducted a performance of the "Barber of Seville" given by the American-Italian-French Opera Company. From Paris he went to Vienna for the opera.

CHICAGO.—Gigliamo Caruson recently arrived in Chicago from Rome and has opened a studio on the North Side.

In Chicago Studios

Chicago, Oct. 3.

BUSH CONSERVATORY

Poul Bai, head of the vocal department, accompanied by Fyrne Bogle, gives the opening recital for the Arche Club on Oct. 3. Ruth Mover, pupil of Julie Rivé-King, gave a song recital in Streator, Ill., Tuesday afternoon. Edgar Brazleton, who has been appointed vice-president of the Bush Conservatory, began his piano normal classes Monday afternoon.

AMERICAN CONSERVATORY

Alba Robertson, soprano, pupil of Karleton Hackett, has joined the Don Opera Quartet and is giving concerts in New York. Harold Gauldin, baritone, another pupil, is making a tour of the South as a member of the Redpath Chautauqua and will include California in his tour. Persis Terhune, pupil of C. E. Robinson, head of the public school music department, has been made director of music in the State Teachers' College for Women at Denton, Tex.

SHAKESPEARE STUDIOS

Herman T. Baer, baritone, has been appointed soloist of Bethany Presbyterian Church. James Wolfe has been appointed choirmaster and baritone soloist at the Methodist Episcopal Church of Elgin, Ill. Harry Bundy, tenor, has joined the staff of WLS Radio Station, Chicago.

THOMSON STUDIOS

Louise Bowman, soprano, pupil of Mary Peck Thompson, has been appointed head of the voice department of Westminster College, Salt Lake City.

MARGIE MCLEOD.

Samuel Richard Gaines Wins Kimball Prize for Madrigal

CHICAGO, Oct. 3.—The W. W. Kimball prize of \$100, offered by the Chicago Madrigal Club, was awarded Samuel Richard Gaines of Boston. His work, "In the Merry Month of June," written in madrigal form, will be sung by the Chicago Madrigal Club at the second concert of the season. This was the twenty-third annual competition for the prize. Dr. Walter Keller, J. S. Fearis and D. A. Clippinger, the latter the conductor of the Madrigal Club, were the judges.

MARGIE MCLEOD.

North Shore Musical Society Opens Season with Piano Program

CHICAGO, Oct. 3.—Jean MacShane and Ernau Akely, pianists, opened the North Shore Musical Society's concert season Sept. 28 with a program made up of numbers by Scarlatti, Tambourin and Rameau-Godowsky. Mrs. MacShane is program chairman of the club.

Marion Alice McAfee Gives First Performances of American Songs

CHICAGO, Oct. 3.—Marion Alice McAfee, soprano, has started her season and already fulfilled several concert engagements. On Sept. 2, she appeared at Great Lakes at the Red Cross House of the United States Naval Hospital, and sang for the first time W. Otto Meisner's "Silver Swan." Miss McAfee was at one time a pupil of Mr. Meisner's and he recently presented her with the song. On Sept. 21, she sang at the

annual board meeting of the Aged Deaconess Rest Home. She gave "The Owl Courtship," an amusing song by Samuel Richards Gaines, its first public hearing. She was ably accompanied by Charles Lurvey. Future engagements include a concert at the Country Club of Evanston, given by the Women's Association of the First Presbyterian Church, and a joint recital on Nov. 13 with Allen W. Bogen, organist, on a Friday noon in Kimball Hall. On March 7 she will give her second Chicago recital in the Princess Theater under the management of Bertha Ott, Inc.

ENROLLMENT OF 5000 AT CHICAGO MUSICAL COLLEGE

Students from Every State and Many Foreign Countries Enlisted for Fall Term

CHICAGO, Oct. 3.—When the roll was called at the Chicago Musical College for the fall term class, approximately 5000 students, from every State in the Union and fourteen foreign countries, responded.

The Chicago Musical College is truly a cosmopolitan school in a metropolitan city. A glance through the registration roster discloses that no State in the country sends less than eleven students to this Chicago institution.

An interesting fact shown on the register is that Texas sends more students to the college than any other State, Illinois excepted. The Pacific Coast States are all well represented, as well as the Rocky Mountain and the South Atlantic regions. New York and Pennsylvania lead the Eastern States.

Students have crossed two oceans to come to the Chicago Musical College. The Philippine Islands, China and Japan, as well as Australia are represented. Europe, South America and the Central American republics send students. Italy and Russia are represented in the enrollment by eight students.

The enrollment from foreign countries and the number of students from each is as follows: Canada, 21; East India, 1; England, 6; Russia, 5; Japan, 13; China, 6; Portugal, 2; Mexico, 6; Hawaii, 4; Australia, 2; Philippines, 1; Belgium, 2; Italy, 3; Porto Rico, 4. Total enrollment to date, according to Mr. Kinsey, is near the 5000 mark.

MARGIE MCLEOD.

Frieda Stoll Sings at Fond du Lac

CHICAGO, Oct. 3.—Frieda Stoll, soprano, was heard in a group of numbers at Moose Auditorium, Fond du Lac, Wis., Sept. 20. The concert was arranged by Margaret Davison. This was just the first of a number of musical programs which Mrs. Davison plans to present to Fond du Lac the coming season.

Rudolph Reuter Engaged for Tour

CHICAGO, Oct. 5.—Rudolph Reuter, pianist, played in Oak Park on Sept. 20. He has been engaged to appear in Battle Creek, Mich., Oct. 21. After his appearance there he will make a short tour of the Southwest. Mr. Reuter's novelties this season include works by Tcherépnine, De Falla, Edward Collins and Walter Niemann.


CHICAGO.—Harry Bundy, tenor, has joined the staff of radio station WLS, Chicago.



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July 2, 1925.
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OLD NATIVE MUSIC WILL BE REVIVED

Greenwich Village Society,
Under Charles Tamme,
Forms Chorus

With the object of bringing to light and performing American music of the period before the Civil War, Charles Tamme has undertaken the direction of the music section of the Greenwich Village Historical Society. The Society holds a monthly meeting and dinner, on the last Tuesday of each month at Gonfalone's, in MacDougal Street.

The meeting and dinner on Sept. 29 had as one of the chief features the first program of old music, presenting songs of Foster. These were presented both as choruses and solos.

The Greenwich Village Historical Society has been active in placing tablets on historic sites and assembling historic data. It is an active organization and has nearly 150 members. Catherine Parker Clivette is president; Frank W. Crane, vice-president; Olive Stott Gabriel, treasurer; Ralph Dwight Gray, recording secretary; C. Virginia Warsaw, corresponding secretary; and the directors in addition are Frederick H. Crossett, William T. Phillips, Andrew Byrne.

The re-organized choral organization that is to present during the winter historic musical material was brought together two weeks ago and has been rehearsing actively since then under Mr. Tamme's direction. The members are Mrs. Rose Knoeller Stuhlmann, Ida E. Dann, Mrs. Catherine Parker Clivette, Mrs. Clara Virginia Warsaw, Lois Allen, Rose E. Horn, Bertha A. Smith, Stella Levison, Helen Reysticken, Isabel Pinson Castilla, Frank J. Eller and C. Bryan Little.

Later it is planned to present music of Gottschalk, Vincent Wallace, Richard Hoffman, B. B. Mills, Ascher and F. Nicholas Crouch.

Eugene Dubois Engaged as Metropolitan Concert Master

Eugene Dubois, violinist, who has been active for several years as concert-master of the Chicago Theater, has been appointed to the same position in the Metropolitan Opera House. He is scheduled to appear as soloist for three Sunday night concerts.

Young Musicians Applauded in Kansas City, Mo.

KANSAS CITY, MO., Oct. 3.—At a musicale given recently, three young musicians were presented. Adele Marcus, pianist of Los Angeles, who has spent the last two years in study with Josef Lhevinne and who recently won a Juilliard Foundation Scholarship, brought

exceptional qualifications to her playing. Izler Solomon, a young violinist of this city, who has been studying with Miron Poliakin in New York, convinced his auditors that he has made no mistake in choosing music as a profession. He was accompanied by Jack Lloyd Crouch, who recently returned from Chicago where he worked with Mr. Lhevinne. Both Miss Marcus and Mr. Solomon have returned to New York for further study with Mr. Lhevinne and Mr. Poliakin. Bertha Hornaday, instructor of piano at the Kansas City Conservatory, presented Mary Dawson, Gendolen March, John DuQuoin and Donald Stone in piano music at Conservatory Hall recently. A large audience testified to its approval with sincere applause.

BLANCHE LEDERMAN.

Maine Festivals Opened With Fine Bangor Events

[Continued from page 1]

His fine diction showed him to be a consummate artist.

Dividing the honors of the evening came Caterina Gobbi, soprano, whose charming personality won instant favor. Her two arias were "Pace, Pace, Mio Dio" from Verdi's "Forza del Destino" and "Ocean, Thou Mighty Monster" from "Oberon."

The chorus did fine work in Deppen's "In the Garden of Tomorrow," and Rheinberger's "The Stars in Heaven," their clear enunciation, phrasing and clear cut tones resulting in a highly finished performance. In Meyer-Hellmund's "Under Blossoming Branches," the solo was sung by Cyrus D. McCready, tenor.

The orchestral numbers included the Overture to Weber's "Oberon," excerpts from Bizet's "Petite Suite," Sinding's "Rustle of Spring" and Rimsky-Korsakoff's "Flight of the Bee."

The program closed with excerpts from "Lohengrin" with Mlle. Gobbi, Walter Mills, James Wolfe, Carrie O. Newman and Cyrus D. McCready as soloists.

Dorothy Doe Hicks accompanied the chorus and Arthur Warwick the soloists. The first orchestral matinee, always a favorite, offered to a good sized audience, a varied program of wide appeal, presenting Marion Hitchings, pianist, and Walter Mills, baritone, as soloists.

The orchestral numbers included Dvorak's "New World" Symphony, Wagner's prelude to "Meistersinger" and a group composed of Tchaikovsky's Andante Cantabile and Eugene Diaz' "La Mariposa."

Miss Hitchings played MacDowell's Concert Etude, in a manner which showed her to be a mistress of her art. After repeated recalls she responded with "Hark, Hark the Lark." Mr. Mills presented Mr. Chapman's "Down in Maine" which was doubly encores, Robinson's "Water Boy," "On the Road

to Mandalay," Farley's "Through a Mist of Tears" and Hahn's "Si mes vers." Mary Hayes Hayford accompanied Mr. Mills at the piano.

On Friday evening before a record-breaking audience, Plotow's "Martha" was given in English in concert form, in costume and action, with a cast in which Joan Ruth made a charming Martha, and Kathleen Howard, a patrician Nancy. Ralph Errolle as Lionel, sang with beauty of tone. James Wolfe as Plunkett was capital. Pompilio Malatesta in the rôle of Sir Tristan was clever, while Mr. Mills was effective as the Sheriff. Minor rôles were taken by Harry F. Raeburn, Hilda Downs, Bertha Davis, Helene Mosher, Farmer, Ray Moon and Olga Ebbeson.

The performance was given snap and sparkle under the skillful conducting of Mr. Chapman.

Special credit for the success of this performance should be given to Mr. and Mrs. Chapman, President Frank R. Atwood, stage manager, Mrs. Atwood, Harry Raeburn and others.

One of the most popular successes of the series was the final matinee on Saturday in which the junior chorus of some 700 mixed voices from the high schools of Bangor, Brewer, Ellsworth, Dexter, and Dover-Foxcroft participated, under Adelbert W. Sprague. The soloists were Joan Ruth and James Wolfe.

Junior Chorus Heard

The fresh voices were heard advantageously in De Koven's "Recessional," with incidental solo by Helene Mosher, soprano, Schumann Club gold medal winner in the singing contest held last National Music Week; Gounod's Waltz from "Faust," and numbers by Culbertson and Murchison.

The orchestra played Auber's "Marsellaise" overture, Simonetti's "Madrigale," and Victor Herbert's "American Fantasie."

Owing to the recent death of Otis Skinner, president of the Festival Association, his dream of hearing the school children at this festival was never fulfilled. Clarence C. Stetson, vice-president of the Association, was thus unexpectedly called upon to assume the reins of leadership, which he did capably. An informal luncheon given in other years by the Chamber of Commerce to Mr. and Mrs. Chapman, the artists, and friends, was omitted out of deference to the memory of the late president.

The final concert on Saturday evening had Margaret Matzenauer, contralto of the Metropolitan, and Walter Mills, baritone, as soloists in a program of unusual color and brilliance, before another record-breaking audience.

Mme. Matzenauer sang two arias, "Ah, Mon Fils," from "Le Profète"; Adriano's aria from "Rienzi" and a group by Schumann, Brahms, Wolff, and Strauss, which she sang most sympathetically. She was accompanied by George Vause.

Mr. Mills, sang the incidental solo to Mr. Chapman's fine "Battle Hymn," first sung at these festivals 29 years

ago, and an aria from "Zaza" accompanied by Mary Hayes Hayford.

The work of the chorus, especially in the Choral Hymn from the Rig Veda "To the Unknown God" by Gustav Holst, Elgar's "The March Triumphal Thunders," and de Negero's "My Love is a Muleteer," was very fine.

The orchestral numbers included the "Carnival Romain" Overture by Berlioz, Tchaikovsky's "Marche Slav," after which A. Borjes, concertmaster, rose to acknowledge the applause; and Burgmeier's "Florindo."

On Saturday evening, during intermission, informal addresses were made to the chorus by Mr. and Mrs. Chapman, in which they again expressed their deep appreciation of the loyalty of the local and out of town choruses, with their presidents, whose support made the continuance of these great festivals possible. Harry Crabtree, president of the Ellsworth Chorus, made a short address to Mr. and Mrs. Chapman, presenting them with a gift in gold from the united choruses.

JUNE LOWELL BRIGHT.

San Diego Hears Schumann Heink

SAN DIEGO, CAL., Oct. 3.—Ernestine Schumann Heink, contralto, gave a concert on Sept. 25 in the ballroom of the Hotel Del Coronado before a capacity audience. The concert was in the nature of a benefit for the helpless little children of Rest Haven Home. The diva gave a generous program and her voice was at its best. When Mme. Schumann Heink entered, the entire audience, of about 1600 persons, rose en masse in greeting. At the close of the program the diva responded to encores with "The Rosary," "A Tree" by Joyce Kilmer, and "By the Waters of Minnetonka." Edythe Reilly Rowe, cellist, was the assisting artist and gave a delightful solo group.

W. F. REYER.

Rhoda Mintz Opens New Studio

Rhoda Mintz, soprano and teacher of singing has opened her new residence-studio at 312 West One Hundred and Ninth Street, and has a large enrollment for the season. Mme. Mintz plans several musicales for the winter season when she will present her pupils.

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Metropolitan's Plans for New Season of Opera Announced; Prices Advance

[Continued from page 1]

her first Metropolitan appearances until next year.

Prices Are Advanced

Mr. Gatti-Casazza's revelations with respect to the new operas and artists followed an announcement that single tickets in the orchestra this year will cost \$8.25 (including tax) instead of \$7.70, the high level of recent seasons. Where seats are held by the season the rise is from \$7.15 before to \$7.70 now. Of the galleries above the ground floor, only the dress circle is advanced, from \$4.40 to \$4.95 for single seats, and from \$4.18 to \$4.40 for the subscribers.

Three American singers will appear the opening night in "Gloconda." The cast will be:

La Gioconda Rosa Ponselle
Laura Adorno Jeanne Gordon
La Cleca Merle Alcock
Enzo Grimaldo Beniamino Gigli
Barnaba Giuseppe Danise
Alvise Badoero Jose Mardones
Conductor, Tullio Serafin
Chorus Master, Giulio Setti

On Wednesday evening, Nov. 4, "Tosca" will be given, with Mme. Maria Jeritza in the title rôle, as the second opera of the season.

The principals in the first performance of "L'Heure Espagnole" will include Lucrezia Bori, Ralph Errolle, Angelo Bada, Lawrence Tibbett, and Adamo Didur, the conductor will be Louis Hasselmann; Stage Director, Wilhelm von Wymetal; the opera will have scenery by Joseph Novak. It will be followed by "Der Barbier von Bagdad," with Elizabeth Rethberg, Rudolph Laubenthal, Paul Bender, George Meader; Conductor, Artur Bodanzky; Stage Director, Samuel Thewman; Scenery by Joseph Urban; Costumes designed by Gretel Urban Thurlow.

"Pelleas et Melisande" also will be given during the opening week with the same cast as last year.

The Brooklyn season will open on Tuesday evening, Nov. 3, with Verdi's "Aida" with Elizabeth Rethberg, Margaret Matzenauer, Giovanni Martinelli; Conductor, Tullio Serafin.

Principals in "La Vestale" will be Rosa Ponselle in the title rôle and Margaret Matzenauer, Edward Johnson, Giuseppe De Luca and Jose Mardones. The conductor will be Tullio Serafin; the Stage Director, Wilhelm von Wymetal. Scenery has been prepared by Joseph Urban and costumes designed by Gretel Urban Thurlow.

Order of Other Novelties

"I Gioielli della Madonna" will have its first performance early in December, with Maria Jeritza in the rôle of *Maliella*, Giovanni Martinelli, as *Gennaro* and Danise as *Raffaele*; Conductor, Gennaro Papi; Stage Director, Wilhelm von Wymetal; Scenery by Antonio Rovescalli.

With respect to the other novelties, Mr. Gatti-Casazza stated that Giordano's "La Cena della Befte," the musical version of Benelli's play, "The Jest," will be given in January, as will Smetana's "Bartered Bride."

De Falla's "La Vida Breve," with Lucrezia Bori and a cast as nearly all-Spanish as the Metropolitan's roster will permit, will be combined with Stravinsky's "Le Rossignol" as a double bill to be introduced in February or March. Puccini's "Gianni Schicchi" and Carpenter's American Ballet, "Skyscrapers," will also be produced, but the time of their first performances is not yet certain. "Don Quichotte" in April completes the list of new works.

"Ring" Cycle in February

There will be another "Ring" cycle, given afternoons, like the one last season. This will come during the latter half of February. The new Danish tenor, Lauritz Melchior will be a participant, arriving for the latter part of the season.

Whether a special performance of Rossini's "Barber of Seville" will be undertaken to celebrate the centenary of the coming of the Garcia troupe to New York and its presentation of that work as its opening bill on Nov. 29, 1825, Mr. Gatti-Casazza was not ready to say on Monday. The anniversary falls on a Sunday and the suggestion was made that a performance of the "Barber" might appropriately be given on either the preceding Saturday night or the Monday following.

The engagement of Marion Talley is of much interest because of the attention that was attracted to her when she first came to New York about four years ago, as a child singer with a voice astonishingly flexible and of hauntingly beautiful quality. At that time there was much speculation as to whether she would develop as some of the famous artists of other days, who began their careers very young, or would disappear from public gaze as so many latter-day "marvels" have done on coming to maturity. Mr. Gatti-Casazza indicated Saturday that he thought very highly of her gifts. One of her rôles is said to be *Marguerite* in "Faust."

ASSOCIATED GLEE CLUBS START ACTIVE SEASON

Kenneth Clark Appointed Executive Secretary—New York Concert Under Damrosch Announced

The Associated Glee clubs of America have appointed to the post of executive secretary Kenneth S. Clark, who has been active in the movement since its inception. Mr. Clark was connected with MUSICAL AMERICA before the war, but left to go overseas to conduct community singing. A onetime member of the staff of the National Bureau for the Advancement of Music, he has been for the past two years assistant secretary of the National Music Week Committee. He has recently written a book on the "Municipal Aid to Music in America."

On Feb. 6, Metropolitan district clubs will give a concert with about 1100 men's voices in the Seventy-first Regimental Armory under the leadership of Walter Damrosch, a founder-member of the Association. The concert will be broadcast and talking-machine records will probably be made. During the week-end of the concert, the Association expects to inaugurate its male concert competitions.

This year the organization of male choruses will open the season in its own office in Chickering Hall with its new executive secretary and staff. In making the announcement to the member clubs, President Clayton W. Olds summed up the situation:

"Friends of the movement declare that what we have accomplished in the spare time of active business and professional men is remarkable. It is a big achievement of laymen in music and we hope that this will always be a laymen's movement. However, the task has so expanded as to demand the full time of a competent executive, and we are fortunate in being able to take that step."

A recital was given by Mr. and Mrs. Francis Rogers for the benefit of the Soldiers and Sailors Club of New York at the residence of Mrs. Peter B. Wyck-off, Southampton, L. I., on Sept. 21.

REINER TO CONDUCT POPULAR PROGRAMS

Two Events in Cincinnati Series Will Be Under His Baton

By Philip Werthner

CINCINNATI, Oct. 3.—The first and last concerts of the popular series to be given by the Cincinnati Symphony will be conducted by Fritz Reiner. The balance will be led by Ralph Lyford. Soloists already chosen for the season are Ruth Breton, violinist; Palmer Christian and Charles M. Courboin, organists.

Charles Pearson, manager of the Cincinnati Symphony, announces that but few changes will be made in the orchestra's personnel, and that no members will be brought from abroad.

Three College of Music pupils, Anne Kaufman, contralto; Charlotte Wilson, pianist, and Ray Baumgardner, violinist, recently gave a program at a meeting of the Northside Council of the Knights of Columbus. The large number of students at the College has necessitated opening a Walnut Hills Branch at 2354 Kemper Lane, in charge of Herbert L. Newman.

Marchaline Randall, a graduate of the public school music department of the Cincinnati Conservatory and a former pupil of Thomas J. Kelly, will teach at La Center, Ky., this winter.

Lillian Arkell-Rixford, organist of the College of Music faculty, has been asked to give an organ recital under the auspices of the Methodist Episcopal Church at Winchester, Ky.

Frederick Millar, British bass, who appeared last Christmas in "Messiah" with the Handel and Haydn Society of Boston, has been reengaged by that organization this season. Mr. Millar will also sing in oratorio with the Mendelssohn Society of Chicago.

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Virtuoso "Tricks" in Concert Playing Essential of Success, Says Burnham

IT is the studied gesture which the critics hail as spontaneous art. It is the make-up which causes the bloom of nature to glow on Milady's cheek. It's the knowledge which makes a beautiful woman enter a room at the psychological moment. It is the difference between clothes and "chic," between furniture and "atmosphere," between a best-seller and a "flop."

The Dulcies call it the "je ne sais quoi." The go-getters refer to it as the "secret of success." The high-brows label it "tricks of the trade." But artists usually don't mention it at all. They know its value, use it for all its worth, and maintain a discreet silence.

Occasionally, however, a concert performer turns teacher, as well, and sees fit to reveal to his pupils and, in a confidential moment, to the press, how the wheels go round behind the scenes of a professional career. Thus Thuel Burnham, distinguished pianist and pedagogue, elaborated one afternoon on this *sine qua non* of achievement, which for want of a better name he spoke of as "virtuoso tricks."

"Let me explain it this way," he began. "Picture, for instance, a minister in his pulpit, a conscientious, earnest, religious man. He recites the Lord's Prayer, feeling, living, believing every word as he does so. His congregation dozes, thinks of golf or bridge, waits impatiently for its Sunday dinner. Suppose, in that very same pulpit, an actor were to substitute for that preacher. Suppose he is a good-for-nothing, a sinner who had broken every commandment. He also reads the Lord's Prayer. His voice is trained. Every accent, every inflection is studied and directed with an eye to its emotional effect. The congregation listens—and is moved to tears and a new life!"

"Many a musician comes to me in despair," continued Mr. Burnham, "about to throw up his career. He is a good pianist, perhaps an exceptionally talented one. But he feels himself a failure. He has given a concert which was not a fiasco but something much worse. It left his hearers indifferent. And the trouble was that he simply didn't realize, and had never been told, that sincerity is not enough. An audience must be baited, captured, and held by 'tricks.' That is the secret which every virtuoso knows."

"I once saw Mrs. Fiske in 'Tess of the D'Urbervilles.' You remember, don't you, the scene in which *Angel Clare* remarks to *Tess* that it is the first time he has seen her handwriting. At that moment *Tess* realizes that he had, there-

fore, never received her letter of confession written on the eve of their wedding. There is a tense silence. Then Mrs. Fiske taps the inkwell in front of her. That slight, metallic sound, somehow shocks the audience in a sense of the gravity of the situation. Night after night Mrs. Fiske employed that very gesture at that precise moment. A 'trick' but the 'trick' of an artist."

"The subject of 'virtuoso tricks' as employed by the pianist on the concert platform is much too complicated to discuss off-hand. However, by a few examples I think I can show you just what I mean by the expression. The value of contrast, in program building and performance, is one of the first hints to the tyro. Ellen Terry once spoke of Sir Henry Irving's *Shylock*. It was a magnificent and sympathetic performance, she said, an injured old man who had won his audience completely over to his side. 'Which,' she added, 'was very good for his *Shylock*, but very bad for my *Portia*.' Just so in preparing a concert program each composition should be considered in the light of the music preceding and following it. Stravinsky is all very well and Bach is all very well, but you would not place the one next to the other any more than you would serve oysters after roast beef."

The Law of Contrast

"The law of contrasts is equally important when preparing and playing a composition. I teach my pupils that an *accelerando* is always more effective when preceded by a *ritardando*, that a forte sounds much louder if the player has previously tended toward a pianissimo. Under-dynamics and under-tempo are useful 'tricks,' not only for the purpose of contrast, but in order to conserve the pianist's strength. A great artist often goes on tour and gives exhausting programs day in and day out without feeling the strain, whereas a novice, under the same circumstances, would break down under the burden. Melba said that she never sang a High C without \$1000, which meant that she never wasted her best when it was not necessary."

"By conservation of strength, however, I do not mean laziness by any means. On the contrary, I am an ardent advocate of constant and untiring work and practice. I am in full sympathy with that story about Paderewski in which the pianist, on being asked why he did not play a certain composition in public, replied that it was out of the question—he had only played the work himself for two years!"

"There is a 'trick' about practising,



Thuel Burnham, Pianist and Pedagogue,
After a Sepia by Warde Travers

too. Many players think they are being most industrious if they repeat a piece over a thousand times at top speed, as if they were muttering a 'Pater Noster' over a thousand times. The ultimate effect of all this effort is practically nil. There is only one way to practice, and that is very slowly, very thoughtfully. That is the secret of a good memory."

"Man's memory is a very unreliable thing, apt to play one tricks at the most unexpected moments. Therefore, in order to avoid disaster on the platform, the pianist must learn, not finger memory, but mind memory. He must be able to begin a work at the beginning, the middle, the end, or at the fifth note of the seventeenth bar. He must be able to write out the music, if necessary. If you rely on finger memory, an unexpected slip in fingering is sufficient to throw the player off entirely. But if the mind is responsible, the artist is safe in his knowledge."

"There are other 'tricks' I could men-

tion. I could speak of the difference between the relaxed melody hand and the glittering 'coloratura' hand. I could explain how the embryo artist attempts a tone too thick and heavy for rapid passages, stiffens and tightens his muscles in a *crescendo* instead of relaxing them as a trained virtuoso does, and hurries the more difficult passages instead of slowing up on them. Or I might talk of . . . Oh! a hundred and one things. But I think I have said enough to convey the impression that the word 'tricks' need not necessarily mean something inartistic and trivial."

Mr. Burnham's concert engagements for the season began Oct. 4 in Philadelphia. His own work will not interfere with his teaching, however, and his New York studio will be open uninterruptedly all winter.

"You see, I get a great deal of pleasure out of teaching," he said, "because talent is 'born' but every artist must be 'made.' And talking of 'tricks' reminds me that my old master, Leschetizky, used to say, 'They call me an impostor! Well, people come to me playing with a harsh tone, faulty sense of rhythm and mediocre musical conceptions. I loosen their muscles, giving them a beautiful singing tone, a strong rhythmic pulse, impose a lofty conception upon them and send them out into the world. They play; the critics hail them "an artist by the grace of God." Yes, I am an impostor!"

DORLE JARMEL.

Ladies' Choral Society Is Organized in Lima, Ohio

LIMA, OHIO, Oct. 3.—The Young Ladies' Choral Society, affiliated with the South Side Church of Christ, has recently been organized, with Corinne Schneider, president; Bernadine Wade, secretary-treasurer, and Madge Curry, pianist. The society will meet semi-monthly. Claudia Stewart Black, president-elect of the Etude Club and retiring chief executive of the Women's Music Club, recently entertained Myrtle Berryman Minton, piano instructor of Hamilton, Ohio, at her home.

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Concerto by Bloch Is High Light in New Publications

By SYDNEY DALTON



REVIEWER of new music would have a pretty dull time if it were not for the occasional coming of some work that shines out from the plains of mediocrity like a great light set upon a high hill. Such cases are rare, indeed, but they brighten up the day for the reviewer, at least, and he hastens to pass the good news along to those who also are waiting for a message. We have good news this week, and there is further rejoicing in the fact that the work in question is from the pen of one who labors among us, even if he was not born in this country.

Ernest Bloch writes a Concerto Grosso (C. C. Birchard & Co.) Within the last two years this composer has entertained and edified us with compositions for piano solo, violin solo, quintet for strings and piano, and even a set of children's pieces for the piano, all of which have illustrated his genius from a different angle. Now comes this Concerto for string orchestra with piano obbligato, totally different in mood and execution from anything he had done before—so far, at least, as I have been permitted to follow his output. There is music that has the merit of being different—if that quality in itself is a merit—without possessing those rarer and more genuine features that are necessary to a work of real worth. On the other hand, Mr. Bloch's Concerto is quite as different in its idea and technique as the most ardent modernist could desire. But—and what a but it is!—here is a differentness that seems to be the most natural and inevitable thing in the world. In the Prelude he writes in a rhythm that is made up of alternating measures of common and duple time that seems to be as necessary and just right as sunlight. In other words, Mr. Bloch can be different and genuine at the same time. In itself, that is no mean achievement.

The Concerto Grosso is divided into four movements: Prelude, "Dirge," "Pastorale and Rustic Dances" and Fugue. The Prelude is a movement of striking energy that foreshadows virility and suaveness, not unmixed with tragedy. In the "Dirge" we are plunged into a sadness that is made vocal in an exquisite bit of writing, in which Mr. Bloch's mastery and inspiration are blended in full measure. There is a limpidity and flow to the part-writing, a sensitive poignancy in the melody, that give character and meaning to the movement. There are strikingly subtle flashes, too, that have all the naturalness of being inevitable; as, for example, a brief melodic figure in B Flat, set off against an arpeggiated chord of F Sharp in the piano, heard again a

few bars later, transposed into F and C Sharp, respectively.

There is change and beauty in the third movement, opening with a viola solo that establishes a pastorale mood at once. A series of brief solo passages for violin and cello leads into an Allegro, and, with alternating moods of a pastoral and dance nature, the composer knits together a fascinating scene.

Finally, there is the Fugue. If any of us entertained a doubt that there was anything new to be said in the form of a fugue we will find here a confounding of our doubts. Mr. Bloch has written a real fugue; one that the makers of the most conservative text book might use as an illustration of nearly everything that goes into its making. But, above and beyond the mechanics, there is soul and meaning in these pages. It is a strong, impressive ending, in which the strings, divided into nine parts, and the piano, partake of the sonority of a whole orchestra.

One is tempted to quote Schumann's introduction of Chopin: "Hats off, gentlemen, a genius!"

A Half-dozen Part-songs for Women's Voices Of a half-dozen recent publications for chorus of women's voices, four are welcome transcriptions of standard songs. Victor Harris has made a three-part version of Brahms' "Wir wandelten," under the English title "We Strolled Along," with a translation by Charles Fonteyn Manney. Samuel Richard Gaines has arranged Eugen Hildach's "Passage-Bird's Farewell," for which there should be a demand. Cecil Forsyth has done excellently with Gretchaninoff's charming "Slumber Song," and G. Waring Stebbins has made a four-part arrangement of Dvorak's fine song "As My Dear Old Mother," in which the chorus supplies an accompaniment for an alto solo.

From the same press (Oliver Ditson Co.) and also for three parts, there is a number by Clarence C. Robinson, entitled "They Met on a Twig of a Chestnut Tree" that is genuinely humorous and attractively written. Conductors will find it much superior to most humorous pieces. There is also a number for two soprano parts entitled "Mariquita," by Eduard Marzo, that is bright and has a strong Spanish flavor about it.

Songs from the Pen of Dorothy Forster Nearly every singer within our boundaries has either sung or heard a song by Dorothy Forster, entitled "Rose in the Bud." It was one of those fortunate and rare hits that are sufficient in themselves to make the composer famous, and sufficient to cause a reviewer to regard with interest any subsequent products of her pen, in the hope that she may have given us another popular number. There have recently been issued two ballads bearing Miss Forster's name, and entitled "The Joy of Living" and "I Searched the World for You" (John Church Co.). They are both tuneful and singable pieces, and there is interest in them for those who like sentimental ballads that are at once easy to sing and equally easy to play. The second is

written in waltz rhythm and, of its kind, is attractive. There are keys for high and low voices, in both instances.

Two Devotional Songs by Florence Newell Barbour's Sacred Song, entitled "Prayer, The Soul's Desire" (Arthur P. Schmidt Co.) has a devotional air about it that gives it real merit as a song for the church—at least for those churches that do not require texts taken strictly from the Bible or Hymnal. The poem, in other words, is a rather free interpretation of the meaning of prayer, written by James Montgomery. The composer has surrounded it with appropriate music that is agreeable to sing and, at the same time, simple, both for soloist and accompanist. There are two keys. "Save Me, O God" is a recitative and aria by Cuthbert Harris, issued from the Schmidt Press. Here is a composer who writes skillfully and abundantly and seems always to have another melody up his sleeve, waiting to be shaken down and put on paper. Mr. Harris' music is conventional, yet it is attractively made and singers will enjoy this latest prod-

uct. There are keys for high and low voices.

Story Poems with Musical Settings

Phyllis Fergus has added three numbers to her substantial list of short readings with musical accompaniments. They are a poem by Roselle Mercier Montgomery, entitled "Triffin" and an unusual little fancy whose author is anonymous, "The Woodpecker." The third one, which comes also from the same publisher (Clayton F. Summy Co.) is the longest of them and is a setting of Eugene Field's "Long Ago." Those who are interested in this branch of entertainment would do well to look these numbers over.

Abraham Haitowitsch to Play in N. Y.

Abraham Haitowitsch, blind Russian violinist, will begin his concert tour with a recital in Town Hall on Oct. 13, later going to Detroit, where he is scheduled to play in Orchestra Hall. Mr. Haitowitsch, whose repertoire includes over 200 numbers, studies by means of the Braille System of raised notes.

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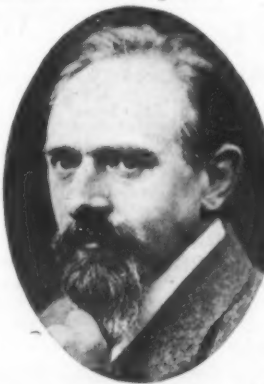
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Composers Emulate Mr. Dick with "Fixed Ideas" in Music

LONDON, Sept. 26.—"When Dickens tells us in 'David Copperfield' that Mr. Dick could not speak without introducing King Charles' head, he portrays a class of persons who are obsessed by *une idée fixe*," writes Francesco Borger in the *Monthly Musical Record*. "They cannot get away from it, or rather, it never gets quite away from them. It recurs in their conversation as regularly as the tide recurs twice in every 24 hours. And under this influence, unconscious of its compelling power, they submit to its tyranny."

"One may wonder why the author chose to illustrate his point by selecting so weird a subject as the head of a decapitated monarch. Could he not easily have found a more agreeable peg on which to hang his humorous description? But that does not matter in this place. What concerns us here is that there are plenty of Mr. Dicks among composers of music. Any one of them who has contracted a mannerism of his own, from which he either cannot or will not liberate himself, is a Mr. Dick."

"Wagner's notorious 'turn' supplies an easily found illustration. Brahms ends seventy-five per cent of his themes (one can scarcely call them 'melodies') in plagal fashion. The *crescendos* in Rossini's overtures, built up on his 'eggs and bacon' basses, are quite 'Dicksean.'"

"The temple that holds the giants Palestrina, Bach, Handel, Haydn, Purcell, Mozart, Beethoven, Mendelssohn, and Schubert does not open its portals to Mr. Dick. But we find him a frequent guest in Weber, and an occasional one in Verdi, Schumann, and Gounod. Chopin's genius avoided contact with

him, only permitting a bowing acquaintance in his mazurkas. Tchaikovsky, Dvorak, and Moszkowski passed him by unnoticed, but Grieg shook hands with him pretty often, and Liszt shows he cannot ignore him in his *rococo* small-typed cadenzas. Elgar and Sullivan prove that it is possible to speak without repeating one's self."

A Composer's Own Way

"It may be difficult to define with accuracy the difference between mannerism and mannerism, and I am not attempting to do so here. One easily taxes a composer with mannerism, when, in reality, he is merely saying his say in his own way. If his own way is different from the ways of others, he should be credited with that amount of originality. And originality is surely the highest quality of all in every kind of art, provided it be tempered by good taste. If a composer repeats a formula of his own invention, let us examine that formula, and, if it is a good one, let us condone his repetition of it for the sake of the artistic enjoyment which it provides. Sentiment, truth, and beauty are none the less sweet, real, and lovely because they reach us in worn clothes, or speak to us in phrases which have appealed to us before."

"Some people attach higher value to how thoughts are stated than to what is being said. They search for mannerism as others search for consecutive fifths, and having discovered their quarry, exultingly exclaim: 'Here you are, my boy. I told you so. See the clay foot of your marble image. Behold this weak repetition. Shudder (why don't you shudder?) at this outrage. Is this creative power? Is this the legitimate article?' Such people are so engrossed in scrutinizing the envelope that they omit to read the contents."

"But others, including myself, are not of this way of thinking. We care more for what an art-work tells us than for the manner of its speech. Great thoughts uplift us far more than smart language. Depth of meaning, not polish of phrases, is our ideal of worth."

"We should learn from experience not to expect too much from any single source. If one composer rouses us with the novelty of his music, and another soothes us with oft-sung strains, we should be ready to welcome both, and feel grateful for widely differing gifts. We should pardon Mr. Dick's infatuation because of his other ways: his childlike simplicity, his honesty of heart, his geniality. 'Tis pleasanter to smile at a harmless weakness than to frown at an entire humanity because of its failings."

Seeking Novelty

"In music, the tendency of our age (I had almost written the craze) is to seek novelty—novelty of outline, freedom from all traditional forms, novelty of combination, novelty of rhythm, novelty of matter, and so forth. The tendency is a healthy one, for without pioneers stagnation ensues. And it is possible that the future may hold results which, at present, seem but whims, fancies, chimeras. Probably everything with which custom has made us familiar was at some time novel, and may have been looked upon askance. What we have to guard against is: not to mistake experiment and exploration for achievement and result. Results in new directions may follow; at present they are but slight, little more than attempts. And though we may have had a considerable dosing of Mr. Dick and his pet topic in

the past, many of us feel that of two evils we prefer the lesser. Even a head is more to our taste than odds and ends cut off at random."

"If untrodden paths are to be the only ones for future composers to explore, some must lead to rocky impasse, or primeval swamp. All our arts have been progressive, and their progress has been slow and evolutionary. Evolution is nature's law; it is man's excess that resorts to revolution."

Too Much Mr. Dick

"While excessive enterprise needs to be repressed from running into boundless license, its reverse, monotonous repetition, should be equally avoided. And not only in musical composition, but in rendition also. There is far too much of Mr. Dick in the performance of certain soloists, both vocal and instrumental. A singer will deliver a sacred air by Handel with the same boisterously impulsive tones as he employs in a Verdi aria; and as for poor Schubert, he becomes as tame and uninspired as 'Into each day some rain must fall' from the lips of a nursery reciter. And many a pianist will play a Bach prelude with as much slapdash as he puts into a Liszt rhapsody, or as much sentiment as he crams into a Chopin nocturne."

"It is in the intermediate grades of expression that the true artist reveals himself superior to the mere executant. The avoidance of extremes is the real artistic test. The greatest artists are not those who thunder or whisper, but those who speak without shouting, who appeal without fighting, who delight without drugging us."

CHICAGO.—Carl Craven, tenor, has been appointed musical director of the South Side Women's Chorus. Two jubilee concerts are among the plans for the coming season.

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Good Food and Abundant Exercise Are Deemed Necessary in Effective Study

ACCORDING to Elenore Altman, teacher of piano, the first essential for good work is concentration, and the first essential for concentration is a properly functioning machine.

There are too many music students today who fail in their purpose because they don't eat the proper food, and don't get the right amount of rest, she says. They forget what Miss Altman calls the "first essential of success—good health."

"How well I remember my own work," she says, "my head in the clouds, my feet on the pedals and my being out of kilter. There are, of course, those exceptionally strong-willed characters who can, and do, work under any circumstances. But the great mass of students find it difficult to apply themselves to sound routine work. The more gifted they are, the less able they seem to be to do the systematized concentrated work which good piano practice demands."

"It is for the benefit of these students that I keep a group of practical suggestions on how to make the practicing time really count for something."

"The first thing is to insure oneself against interruptions and to devote the between-practice time to the 'first essential'—good health. Any series of calisthenics which uses the big muscles of the body, which starts a quick free circulation is of benefit. Every student needs a half hour's exercise during the day."

To deal with the actual technic of piano practice, Miss Altman finds a much more intricate problem.

"The difficulties here are as varied as there are various types of minds, fingers and characters, not to mention physiques," she believes. "Again the universal problem is concentration. The motions of piano practice, having been



Elenore Altman, Pianist and Teacher

repeated times without number, become automatic. Our heads in the clouds! What dramas can be dreamed to the accompaniment of Czerny!

"Naturally I speak of those who cannot keep their minds on their work, who wake up about the third page to find that they have been hypnotized by the motion of their fingers into a beautiful state of semi-consciousness; of those who get up from the piano with the feeling that they have not solved a single difficulty and who, after a day's work, have not achieved a thing."

"Good piano practice should be a level-headed, thoughtful, unemotional effort to overcome the natural weakness of our

implements. When Jack started up the tall, green beanstalk, he wasted little time thinking of the rewards he would reach at the top. He did not bother to keep looking back to see how much he had gained. He clenched his tough little legs around the stalk and climbed. That is the way one should practice."

"The spiritual side of music is another story. Students should first acquire a well-disciplined body, let it aid in the cultivation of a well-disciplined mind."

Concert Season in N. Y.

Is Opened Auspiciously

(Continued from page 4)

Cornejo, from "Rigoletto" and "La Pajarita," apparently by the soprano herself. His voice proved smooth in production for the most part and pleasant in quality. He is also possessed of ebullient Latin temperament.

Miss Lopez brought out all the beauties of her instrument both as soloist and accompanist for Mme. Cornejo. The audience was one of size and very enthusiastic in its reception of the artists.

J. A. H.

John Corigliano Plays

John Corigliano, violinist, was the first of his calling to give a full recital in the new season, an event which took place in Aeolian Hall, which saw its

first concert audience in many months, on the afternoon of Oct. 4.

Mr. Corigliano has shown promise in his past appearances in this city and Sunday's recital served to fulfill these in no small measure. To the rounded tone and polished technic which he has exhibited in preceding recitals, Mr. Corigliano had added a maturity of conception that raises his whole performance to a high standard. While there is not much for the last-named attribute in the Saint-Saëns Sonata, there is ample opportunity for the display of tone and technic. These Mr. Corigliano dispensed with generosity, bringing the Finale to a whirlwind close and playing the "Perpetuum Mobile" without effort or fatigue.

The brief but attractive Conus Concerto was delivered with good musicianship and cunning knowledge of violinistic effects, and a Valse by Godowsky was a dazzling array of double-stopping passages. Lili Boulanger's Nocturne and Juon's Berceuse were mediums for tonal color and were treated as such. The scintillating "Scherzo-Tarantelle" of Wieniawski brought the program to a virtuosic finish. Mr. Corigliano has very evidently graduated into the artist class.

F. T. G.

Vera Curtis Sings in Buffalo Festival

Vera Curtis, soprano, opened her concert season on Oct. 8 at the American Festival in Buffalo, when she was heard in an entire program of American compositions. After a short rest Miss Curtis will resume her season.

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Boston Activities

Boston, Oct. 3.

The Arthur Wilson Studio opened on Sept. 21. Preparations were made during the summer for three pupils' recitals to be given in Jordan Hall within the next two months. Joseph Lautner, tenor, will give his program Nov. 26, and Dorothy George, mezzo-soprano, who is under the Wendell Luce management, her first Boston recital Oct. 30. Harry Delmore, a young Negro tenor, will make his debut in a recital Oct. 18. William Ryder, baritone of New York, opened the season at the Building of Arts, Bar Harbor, Me., with a highly successful recital. He taught there during August. Mr. Ryder will be heard again in Boston this year. At his recital last year he showed himself an artistic singer. Alessandro Alberini, baritone, returned from two and a half years in Italy in the preparation of operatic rôles, and has consulting Mr. Wilson pending appearances in opera. Mr. Lautner will begin his season Oct. 5 in a recital for the artists' course, at Norwich, Conn., his third annual booking there, and has reengagements from the long list of appearances he made last season under the Aaron Richmond management, either in recital or with his University Double Quartet, of which he is organizer and leader. Nelly Brown, soprano, as a result of her success last April before the Convention of the Presidents of the Federation of Women's Clubs of Massachusetts, will make appearances before ten or more of the clubs this season. She begins her third year as soloist of the Christian Scientist Church of Worcester. Louis Neal is retained as tenor of the St. Thomas Aquinas Church, Jamaica Plain, Mass. Louisa Spear Wilson, soprano, was soloist during July and August at the Convention of Universalist Churches at Fairy Beach, Me. Mrs. Wilson has been compelled to add extra hours to her teaching schedule in Cambridge. Mr. Wilson will teach in Providence on Wednesdays.

Otto G. T. Straub, composer, will give a course in musicianship at his studio. The course will consist of twenty-five talks, illustrating the essentials and basic elements of musical art. Classes will start Oct. 28. The time will be divided into analytical work, with demonstration, and into intensive keyboard work in which pupils will take part. Pupils may submit for analysis any composition in which they are interested.

Priscilla White, teacher of voice, after a summer's holiday at Lake Geneva, Wisconsin, opened her studio on Sept. 28. As in former years, Leslie B. Kyle will be associated with Miss White in her teaching.

Leverett B. Merrill, teacher of voice, who conducted a studio at 218 Tremont Street, has moved to the Pierce Building, Copley Square. Four of his advanced pupils have been accepted as soloists in prominent churches of Greater Boston. William Martin, tenor, who met with success at the Paris Opéra Comique, left Sept. 5 to sing leading rôles with the Barcelona Grand Opera Company.

Mary Tracy, teacher of voice, has reopened her studio after a summer spent at Bayside, Hull, Mass. Miss Tracy intends to present pupils in costume recitals the coming season. Her "Jenny Lind night" in Jordan Hall last May was a pronounced success.

Recent bookings for Jordan Hall under the management of Aaron Richmond include recitals by John Corigliano, violinist, Oct. 29; Winifred Byrd, pianist,

Debut Recitals Booked for Young Violinist in Leading Eastern Cities



Beatrice Brooks, Violinist

BOSTON, Oct. 3.—Beatrice Brooks, violinist, will appear this season under the exclusive management of Godfrey Wetterlow, New York. Her Boston debut will be made in Jordan Hall, Wednesday evening, Nov. 25. Her New York debut will be made later.

Miss Brooks was born in Malden, Mass. At an early age she showed marked musical talent and was placed under the instruction of local teachers. She also studied dramatic art and interpretive dancing, in which she became proficient.

Later she studied under Antonio Girardi and Charles Martin Loeffler.

She is now coaching with Mr. Wetterlow. Her musicianship and rare powers of comprehension have given her a unique place among young performers.

Besides her Boston and New York concerts, Miss Brooks will fulfill numerous other engagements.

W. J. PARKER.

Nov. 12; Gertrude Tingley contralto, Dec. 5; Samuel Dushkin, violinist, Jan. 13, and Myra Mortimer, contralto, Jan. 23. On Sunday evening, Nov. 15, Mr. Richmond is to present Dorothy Frances Diamond, soprano, in Symphony Hall. She will be assisted by Jean Bedetti, cellist. Unusual interest attaches to the series of ten popular-priced concerts to be given in Symphony Hall this season by the Wolfsohn Bureau of New York. Under the local direction of Aaron Richmond the advance sale has been unusually gratifying. On Oct. 14, Mr. Richmond will speak over the radio, Station WNAC, on the question of radio influencing the concert platform.

Mr. and Mrs. Charles Adams White, teachers of voice, resumed studio work this week. Their summer classes in Ashburnham, Mass., were very successful.

Dorothy Stevens, soprano, pupil of Harriot Eudora Barrows, has been chosen to head the voice department at Kendall Hall, a school for girls, at Beverly, Mass., on the North Shore.

A. D. Richardson, who has been playing the organ at the Rialto Theater, New York, has been engaged as soloist in the new Keith-Albee Boston Theater, which opens Oct. 5. Mr. Richardson was a prize pupil at the Institute of Musical Art, New York, studying under Gaston Dethier.

Arthur J. and Vincent V. Hubbard, teachers of voice, opened their studios

this week with the usual overflow registration. Arthur J. Hubbard returned several weeks ago from his successful summer classes at Los Angeles. While on the West Coast, Mr. Hubbard sang in public for the first time in twenty-six years. The occasion marked the induction of Douglas Fairbanks into Masonic circles at Hollywood, where Mr. Hubbard received an ovation. Vincent V. Hubbard spent the summer in Europe in study and recreation.

Doris Emerson, soprano, after a summer spent between Annisquam, Mass., and Temple, N. H., has resumed her church solo work in Brockton, Mass. In the summer Miss Emerson contributed exemplification of her art in song program at Annisquam for the benefit of the Village Improvement Society. She was acclaimed by a large audience, and received a similar ovation at Temple, at the summer home of her brother, who was acting governor of New Hampshire. In an outdoor performance at sunset Miss Emerson sang the solos at a community "sing." Miss Emerson will continue her studies with Frantz Proschowsky, New York, during the season.

W. J. PARKER.

Four New Solo Players Added to Boston Symphony

[Continued from page 1]

the seasons in this city, New York and Cambridge.

The new soloists in the Boston ensemble include several noted musicians. Fernand Gillet, first oboe, is successor to Georges Lengy, for years a member of the orchestra. Other new members are Edmond Allegra, first clarinet; Jean Lafranc, first viola and Joannes Rochut, first trombone.

Fernand Gillet is the son of Ernest Gillet, noted composer and conductor, and the nephew of Georges Gillet, oboe player and teacher at the Paris Conservatoire. Mr. Gillet took first prize at the Conservatoire at the age of fifteen. For twenty-three years he has been oboe soloist both at the Concerts Lamoureux and with the orchestra at the Paris Opéra. As oboe player with the French Double Quintet of Chamber Music, he has given performances in France, Italy, Spain and Belgium.

Edmond Allegra, born in Switzerland of Italian parents, attended the conservatories at Geneva and Lyons, where he took first prizes. He was for nine years solo clarinet at the Tonhalle Orchestra at Zurich. Mr. Allegra has given performances in Germany, France and Switzerland. He gave the first public performance of Stravinsky's Three Pieces for Clarinet, and has also played in this composer's "L'Histoire d'un Soldat." Busoni dedicated to Mr. Allegra his three works for clarinet and also his clarinet Concertino. Mr. Allegra gave the first performance of Poulenc's Sonata for Clarinet and Bassoon at the Salzburg Festival in 1924.

Jean Lafranc was graduated from the Paris Conservatoire with first prize in 1907. He became solo viola of the Opéra Comique Orchestra in that year, and since 1911 has been first viola in the Colonne Orchestra. Under Gabriel Pierné he gave last year the first performance of Bloch's Suite for Viola and Orchestra. He has been a member for several seasons of the Quartet Tournet of Paris.

Joannes Bochut first came to America as trombone soloist with the French Army Band in 1918. He was graduated with first prize from the Paris Conservatoire in 1905, and has since been prominent as the first trombonist in the orchestra of the Opéra Comique and the concerts Lamoureux.

W. J. PARKER.

DVORAK MEMORIAL DEDICATED IN IOWA

Spillville Committee Uses Composer's Organ at Service

By Belle Caldwell

SPILLVILLE, IOWA, Oct. 3.—The first memorial to a musician dedicated in Iowa was unveiled here on Monday to the memory of Anton Dvorak.

More than 500 invitations were issued to musicians for the dedication services, which took place on one of the feast days of the Bohemian Church. The organ on which Dvorak played while a resident here was used, and some of his pupils took part in the program. The dedicatory address was given by Mrs. Louis B. Schmidt of Ames, an Iowa musician and chairman of historic spots of the Iowa Conservation Association which, with the Spillville Civic Improvement Association, erected the memorial.

Mrs. Schmidt and her committee spent nearly five years collecting music Dvorak composed while living in Spillville in the summer of 1893. When he came, Dvorak brought the score of the "New World" Symphony which he had finished ten days before he left New York. He had been in Spillville only a little more than a week when he began new compositions and completed, in three days, the Quartet in F. He also revised his "New World" while staying here.

The Dvorak family arrived in May, 1893, and returned in the summer of 1894.

Gescheidt Pupil Wins Scholarship

Mildred Scott of Bridgeport, Conn., pupil of Adelaide Gescheidt, recently competed against young musicians from every State and won a vocal scholarship at the Ithaca Institute of Public School Music, affiliated with the Ithaca Conservatory of Music.

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CINCINNATI TEACHES BY CORRESPONDENCE

Conservatory Inaugurates Course for non-Resident Students

CINCINNATI, Oct. 3.—Correspondence courses in some subjects are an innovation heralded in the 1925-1926 catalog of the Cincinnati Conservatory. Students unable to spend a long period of study in residence are thus enabled to secure a certain amount of advanced standing before entrance. Courses in harmony, counterpoint, and history of music will be offered during the coming year under Dr. George Leighton and Etelka Evans. The course will parallel the required work and will use the same texts. When the student becomes a candidate for any credential offered by the Conservatory, credit for the work done will be established by examination.

This year's catalog of the Conservatory announces two additional prizes for the coming year, offered by Alfred V. Mertes, Cincinnati violin maker and dealer. They will be given to the two best players in the violin department. The first prize will be a violin valued at \$500, to be selected from Mr. Mertes' stock by a committee of teachers from the Conservatory. The second prize will be a bow worth \$25, from the collection of W. E. Hill, London. A special committee of judges will be appointed to hear the candidates for these prizes.

Parvin Titus, head of the organ department of the Conservatory, and a member of its department of theory, is offering a new course in keyboard harmony and improvisation for organists this year. Mr. Titus made a special study of the latter subject with Marcel Dupré, French organist, this summer in Paris. The course includes advanced work in modulation, improvisation, transposition and accompaniment.

A course in conducting, which Ralph Lyford is giving at the Conservatory, has proved so popular that he has formed several small classes, including in them the more advanced pupils. He

will also give private lessons to professional musicians who wish to learn conducting. Mr. Lyford is associate conductor of the Cincinnati Symphony and conductor of the Conservatory Orchestra. In addition to the technic of the baton, score-reading and instrumentation are taught. Opportunities for practical experience with the student orchestra will be provided.

MOSCOW MUSICAL STUDIO TO APPEAR HERE DEC. 14

Organization Will Give Infrequently
Heard Music in New York—
Committee is Named

The Moscow Art Theater Musical Studio will appear in New York at an auditorium not yet announced on Dec. 14, for a season of seven weeks. The season of the organization now being given in Leningrad is approaching its close and appearances in Berlin in October are being planned.

Members of the committee of patrons of the Moscow Art Theater have agreed to serve in the same capacity during the engagement of the Moscow Art Theater Musical Studio. The committee includes: Otto H. Kahn, honorary chairman; Mrs. Vincent Astor. Professor George Pierce Baker, Mrs. August Belmont, Dr. Nicholas Murray Butler, Paul D. Cravath, Walter Damrosch, John W. Davis, Mrs. Newbold Edgar, Mrs. Marshall Field, Giulio Gatti-Casazza, Mrs. Charles Dana Gibson, Thomas Hastings, Dr. John Grier Hibben, Arthur Curtiss James, Frederic A. Juilliard, Thomas W. Lamont, Clarence H. Mackay, Mrs. Charles E. Mitchell, Dr. Eugene A. Noble, Prof. William Lyon Phelps, Frank L. Polk, Edward Robinson, Leopold Stokowski, Mrs. Willard Straight, Augustus Thomas, Mrs. Henry Rogers Winthrop and Mrs. Harry Payne Whitney.

The company, which includes a total of 105 people, will bring its own conductors, Vladimir Bakaleynikoff and Constantin Shvedoff, and its own chorus-master, Yelena Skatkina.

Winners of Saenger Scholarships Named

Singers from many parts of the country competed for the Oscar Saenger Scholarships at Mr. Saenger's studios on Sept. 21 and 22. The scholarship consisted of one private lesson weekly with Mr. Saenger, for the entire season. The winners are Verna Scott, mezzo-soprano of Des Moines, Iowa; Mrs. La Ferne Ellsworth, mezzo-contralto, Quincy, Ill.; Conrad Walter Tebo, baritone, Northampton Mass., and George A. Segers, baritone, Hamilton, Ohio.

Indiana College Has New Director

RICHMOND, IND., Oct. 3.—A recent change in the directorship of Earlham College department of music has brought a new head of the department, G. A. Lehman. The new director succeeded George A. Stump, who resigned to take charge of the vocal department of the Martha Lee club schools in Cleveland. Mr. Lehman expects to arrange a concert course for the college in connection with a Richmond organization. The Woman's Club of this city will present a lecture-recital on Nov. 17 by Mary Goode Royal, mezzo-contralto and Corinne L. Edgcomb, pianist.

ESTHER GRIFFIN WHITE.

Beatrice Martin Fulfills Engagements

Beatrice Martin, soprano, scored a success in a Brooklyn concert recently. Her calendar of engagements for the new season includes appearances as soloist with orchestra at the Golden Jubilee of the Viennese Singing Society, to be given in New York on Oct. 25. Miss Martin will also be heard by the Westchester Woman's Club, Mt. Vernon on Nov. 16, at a concert which will be given for the benefit of disabled musicians.

Jascha Heifetz Sails on Two-Year Concert Tour Around the World



Jascha Heifetz, Violinist, from a Drawing
by Fisher

Photographers rushed to the Berengaria pier bearing black, lugubrious boxes. Scanners of the week's news read of the departure of Jascha Heifetz, violinist, on an around-the-world concert tour.

He will play Oct. 18 in Queen's Hall, London. This will be the first of thirty concerts in Great Britain. The middle of December Mr. Heifetz will cross over to the Continent, play in Germany, Holland, France, Austria, Italy and Spain. He will go to Egypt, Palestine, India, the Malay Isles and thence into the Orient. Isidor Achron will go with him as accompanist.

Not until 1927 will Mr. Heifetz return to the United States.

Grand Rapids Conservatory Gives Faculty Concert

GRAND RAPIDS, MICH., Oct. 3.—A concert by members of the faculty of the Grand Rapids Conservatory was announced to be given in the St. Cecilia Auditorium on Sept. 29. The program was to consist of violin solos by Carl Bernt, songs by Jurien Hoekstra and Kathryn Strong-Gutekunst, with piano numbers by Oscar C. Cress. Composers mentioned were Handel, Chopin, Vieuxtemps, Sarasate, Goring Thomas, Cyril Scott and others. Readings by Muriel Beebe-Bradley were listed, and the names of Dorothy Pelck McGraw and Julia Krapp appeared as accompanists.

Savannah Applauds Joint Recital

SAVANNAH, GA., Oct. 3.—John Harms, organist, gave a recital at the Lutheran Church of the Ascension on Sept. 22. This was his last appearance before going to New York where he will continue his study. The program he gave was well selected, and despite the fact

that he is only eighteen years of age, his interpretations showed remarkable insight into the text of the compositions. Among outstanding numbers on the program were the Fugue from the Sixth Sonata of Mendelssohn and "Fiat Lux" by Dubois. On the same program, Sarah McCandless, dramatic soprano, sang "With Verdure Clad" from the "Creation" of Haydn and "Before the Crucifix" by La Forge. Her appearance added much to the evening's program. The church was filled with a large and appreciative audience.

DORA S. MENDES.

UNIVERSAL ARTISTS, INC., NAME S. HUOK DIRECTOR

Newly Organized Corporation to Manage
Theatrical and Music Enterprises

Universal Artists, Inc., a newly formed corporation for the management and development of musical and theatrical projects, with temporary quarters at 1440 Broadway, New York, will have as its managing director S. Hurok, formerly head of the concert bureau bearing his name. Backed by industrial enterprises of accredited business standing, Universal Artists, Inc., plans to operate throughout the country on an elaborate scale.

The corporation is capitalized at \$1,000,000 divided into 1000 shares, all of which have been subscribed to by a syndicate of men interested in the possibilities of such an enterprise. A theater located in the Times Square section of New York is announced for erection in the near future. During the week dramatic and musical attractions will be housed there and on Sundays the auditorium will be used for concerts. Similar theaters may also be built in other leading cities.

Negotiations are now under way with various prominent artists who will be signed up for this season as well as next. Universal Artists, Inc., plans to announce a definite list of the musicians and theatrical enterprises to come under its management in the near future. A popular scale of prices, with a maximum of \$1.50 a seat, is also promised.

Waterloo School Pupils Form Chorus

WATERLOO, IOWA, Oct. 3.—Assembly chorus singing with more than 700 students taking part was introduced this week as a part of West High School weekly assemblies in the Auditorium. The singing is under Ralph Pronk, general musical director. Martin Heyde, baritone, sang several songs and assisted in leading the singing. Heretofore vocal instruction at West High has been confined to work in glee clubs and quartets. Under the new assembly plan all students will form one great chorus.

BELLE CALDWELL.

Onegin Begins Third Concert Tour

Sigrid Onegin, contralto, began her third American concert tour at Lynchburg, Va., on Oct. 6. Mme. Onegin then comes to New York for a concert under the auspices of the National Music League on Oct. 10. The rest of her October schedule includes appearances in Cedar Falls, Iowa; Peoria, Ill.; Davenport, Iowa; Buffalo; Milwaukee; Chicago, and Lowell, Mass.

CHICAGO.—Milan Lusk, violinist, and William Beller, pianist, played at the opening of the Sunset Ridge Club in Winnetka, Ill., recently.

CHICAGO.—Ellen Kinsman Mann, after a successful year spent in Florence, where she taught a large class, has returned to America and reopened her Chicago studio.

CHICAGO.—Theodora Sturkow Ryder, pianist, was announced as soloist at the American Music Festival in Buffalo.

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People and Events in New York's Week

PERSONNEL ANNOUNCED BY PHILHARMONIC ORCHESTRA

Organization Has Made Eight Changes
in List of Members—Choir Leaders
Are Named

Eight changes have been made in the personnel of the Philharmonic Orchestra for this season, only one of which concerns a first desk. That position will be taken by Peter Henkelman, who will play an English horn. Mr. Henkelman was formerly a member of the Philadelphia Orchestra.

Other new members of the Philharmonic will be Alexandre de Brulle, who joins the first violin section; H. J. Van Veen, N. Van Vendeloo and W. Gray, viola players; D. Ryb and K. Agnesy, double bass players, and S. Lubalin, trumpeter.

Leaders of the various sections this season will be: Scipione Guidi, concertmaster; Hans Lange, assistant concertmaster; F. Lowack, second violins; J. J. Kovarik, violas; Cornelius Van Vliet and Leo Schulz, cellos; Umberto Buldrini and Anselme Fortier, double basses; John Amans, flutes; Ernest F. Wagner, piccolo; Bruno Labate, oboes; Simeon Bellison, clarinets; Benjamin Kohon, bassoons; E. Roelofsma, bass clarinet; Oscar Modess, contra-bassoon; Bruno Jaenicke, horns; Harry Glantz, trumpets; Mario Falcone, trombones; J. J. Perfetto, tenor horn; Fred Geib, tuba; Albert Friese, tympani; Theodore Gella and Miss S. Goldner, harps.

Henry Boewig continues as librarian, assisted by E. F. Greinert, and "Jimmy" Carroll as baggage master. The manager of the orchestra personnel is Maurice Van Praag.

Wager Swayne Harris Pupils Fulfill Varied Engagements

Pupils of Wager Swayne Harris, vocal teacher, have been fulfilling engagements in varied fields. Robert Craile is singing a principal rôle in "The Vagabond King." Winifred DeWitt, contralto, appeared with success at the Auditorium in Ocean Grove, N. J., and has many concerts scheduled for her season. Marion Gerberich, soprano, has been teaching voice at Slippery Rock Normal School, Pa., and Margaret McKay Burgevin, soprano, is similarly occupied in

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TOM MIX in
"THE EVERLASTING
WHISPER"

BEN BERNIE AND HIS ORCHESTRA

Holyoke, Mass. Margaret Schilling, soprano, has sung over Station WEAH many times recently. Among those of Mr. Harris' pupils who hold church positions are Norma Tucker, Laura Van Tassel, Winifred DeWitt, Jean Steele, Charles Craik, Waldemar Klein and Theodore Goodwin. Jean Steele, soprano, is special music teacher in the Mount Vernon School System and is associated teacher of sight-singing at the Harris Studios.

NOVELTY AT CAPITOL

Mozart's "Village Orchestra" Holds
Interest—Other Numbers

Maj. Edward Bowes offers several novelties on the musical program at the Capitol Theater this week. One of these is a presentation of Mozart's "Village Orchestra," a musical travesty which was intended to be a burlesque on modern music at the time the composition was written. The players are represented by six of the first stands of the Capitol Orchestra. Another number of interest is the "Ballet of the Gnomes," the second of the ballets arranged by Chester Hale, new ballet master. Doris Niles appears, assisted by members of the ballet corps.

Two solo numbers by institutional favorites are a butterfly dance, conceived and executed by Mlle. Gambarelli, prima ballerina; and "Onaway! Awake, Beloved!" from "Hiawatha's Wedding Feast" by Coleridge-Taylor, sung by William Robyn, tenor.

The orchestra, conducted by David Mendoza, opens the program with Liszt's symphonic poem, "Les Préludes."

Julius Bledsoe to Sing Group of New Negro Spirituals

Julius Bledsoe, Negro baritone, will appear in recital in the Town Hall on the evening of Oct. 17, with James Walker at the piano. Mr. Bledsoe's program which is to be sung in six languages, includes a group of Negro spirituals which will be heard for the first time. These numbers are Wooding's "My Lord, What a Morning!" and "In the River Jordan, John Baptized," Mr. Bledsoe's "Home, Home, Home," and Stewart's "Oh, Brothers, You'll Be Called On." Other numbers of unusual interest are the third of Debussy's "L'Ombre Des Arbres," two from Brahms' "Zigeunerlieder," and D'Harcourt's "A las Montañas" and "Es-tu sourdre? Eveille-Toi!"

Cherniavsky Trio Back in London

The Cherniavsky Trio returned this week to London, after giving sixty concerts in South Africa in eleven weeks. Following their London recital on Nov. 14, they will sail for New York. Two Boston and New York recitals will precede a transcontinental tour. Recent bookings for the Trio by Haensel and Jones include Indianapolis, Jan. 14, a series in Mexico in April and appearances at the Amarillo Texas Festival, after which the Trio will go to Australia and the Fiji Islands.

Scandinavia Will Hear Sundelius in Concerts and Opera Engagements



Photo by Bain News Service

Marie Sundelius, Soprano

Marie Sundelius, soprano of the Metropolitan Opera Company, sailed on the President Roosevelt for concert and operatic engagements in the Scandinavian countries, on Sept. 26. Mme. Sundelius will give her first recital in Stockholm, Sweden, on Oct. 15 at the Auditorium, and will follow this and other concerts with important guest appearances at the Royal Opera in Stockholm and engagements in Denmark and Norway.

Mme. Sundelius has been reengaged for the Metropolitan Opera and will appear in her usual repertoire upon her return to this country after Jan. 1. The soprano is returning to Europe after completing an unusually successful summer season in opera at Ravinia Park, Chicago.

First of Riesenfeld Concerts Is Heard

The first of the popular Sunday concerts scheduled for hearing at the Rivoli Theater under Hugo Riesenfeld was given on Oct. 4 at noon. The program was broadcasted from Station WJZ. Dr. Riesenfeld's initial program began with the Overture to "Meistersinger," followed by Grieg's "Heart Wounds," from "Two Elegiac Melodies," and the Intermezzo from Granados' "Goyescas." Ignace Hilsberg, pianist, was the soloist, playing the first movement of Tchaikovsky's B Flat Minor Concerto. The "Ballet Egyptienne" of Luigini, and a set of numbers in dance rhythm, including the "Slavic" Dance by Smetana, Bizet's "Farandole," and a "Hungarian" Dance by Brahms concluded the list.

James Woodside to Give Second Recital

James Woodside, baritone, will give his second New York recital at the Town Hall on the evening of Oct. 19. His pro-

gram is divided into five groups, which are labelled "Early American Songs," by Hopkinson, Sturgis, Foster and Monroe; "Modern German Songs," by Marx, Jurgens and Schönberg; "French Songs," by Dalcroze, Ladmiraute, Bloch and Ravel; "American Settings of Tagore Poems," by Hageman, Carpenter and Horsman, and "German Songs," by Schubert, Jensen and Wolf. Mr. Woodside will give a recital for the Century Theater Club at the Hotel Commodore on Oct. 29.

HARMATI LEAVING N. Y.

Conductor of Omaha Symphony Names
First Program

Sandor Harmati is leaving New York on Oct. 13 to take up his new duties as conductor of the Omaha Symphony. In addition to the Symphony concerts, Mr. Harmati will give a performance of "Messiah" in the holiday season, with a large chorus and eastern soloists.

Mr. Harmati has announced that his programs will include a number of compositions by Americans. His first program with the Omaha Symphony contains the "Leonore," Overture by Beethoven, the Unfinished Symphony of Schubert; Goldmark's "Negro" Rhapsody and Tchaikovsky's "Romeo and Juliet." Renée Chemet, violinist, will be the soloist at this concert.

Vladimir Graffman Will Continue Teaching

Vladimir Graffman, Russian violinist and teacher, will continue teaching in his New York studios during the season. Mr. Graffman is a disciple of Leopold Auer, with whom he studied at the Petrograd Imperial Conservatory, after which he was himself professor of the violin at the Russian Imperial Conservatory in Omsk. Since coming to America in 1920, following a concert tour of the Orient, Mr. Graffman has been concertmaster of the Minneapolis Symphony and has appeared in recital and with orchestras in New York, Minneapolis, St. Paul, Los Angeles, San Francisco, and other cities.

Oliver Stewart Fulfills Engagements

Oliver Stewart, tenor, appeared as special soloist in a musical service at the Asbury Methodist Episcopal Church, Allentown, Pa., recently. Mr. Stewart's numbers included solos from Rossini's Stabat Mater, Stainer's "Daughter of Jairus," and numbers by Scott and Ward-Stevens. A chorus of fifty under Charles W. Davis, organist, was heard to advantage. Mr. Stewart also has sung at South Church, Brooklyn, recently. He has been engaged as soloist at St. John's Protestant Episcopal Church, Jersey City.

Homer Nearing Opens New York Studio

Homer Nearing, pianist, organist and composer, has opened a studio for piano and composition in the Metropolitan Opera House Building. Mr. Nearing's compositions for piano and organ include a descriptive suite, "Mexican Desert Sketches," which has been arranged for orchestra. His cantata, "The Song of Songs," was performed by the Handel and Haydn Society of Allentown, Pa., where Mr. Nearing maintains a branch studio. He has been head of the music department of several collegiate institutions.

Percy Grainger Returns for Tour

Percy Grainger, pianist, returned from Europe on the Oscar II Oct. 6, and immediately started on his concert tour which opens in Buffalo on Oct. 11, where he plays during the entire week at Shea's Hippodrome, in connection with the Duo-Art Piano. During the balance of the month Mr. Grainger will give recitals in Brockton, Mass., and Manhattan, Lawrence, and Wichita, Kan.

Herma Menth Plays at Commodore

Herma Menth, Viennese pianist, appeared as guest soloist at the luncheon and meeting of the New York Lions Club in the Commodore Hotel last week, playing several numbers. Miss Menth was enthusiastically received and had to respond with several encores.

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Josiah Zuro, Enthusiast for Opera in English, Becomes Vocal Teacher



Josiah Zuro, Conductor

Josiah Zuro, long a prominent figure in the production of American opera, is to open master classes in singing. Nineteen years ago, as a boy of eighteen Mr. Zuro came to this country from Russia with a family that shared his own musical skill. His father was a singer who was engaged by the Manhattan Opera Company. A pianist was needed, and the elder Zuro suggested his son Josiah, who "got the job." He had a small salary and an imposing title—that of assistant chorus-master.

However, within the year the chorus-master left and young Zuro asked for the post. Oscar Hammerstein granted the request although it was from the youngest member of his company. Cleofonte Campanini, who was assisting Mr. Hammerstein at that time, was suspicious of the capabilities of such a young musician, but after seeing him at work the Italian maestro stepped up to Mr. Zuro and embraced him.

After five years of thorough operatic schooling under Mr. Hammerstein, Mr. Zuro entered the musical comedy field in "The Chocolate Soldier." Since that time he has distinguished himself in various fields of music, in opera with his own company, in symphonic work with his Sunday Symphonic Society, and in theatrical work as the director of presentation for the Rivoli-Rialto and Criterion theaters.

Mr. Zuro's most remarkable achievement was direction of the season of free open air operas which the City of New York presented at Ebbets Field, Brook-

lyn this summer. A company of 650 participated in these spectacles, with distinguished artists heading the casts. The success of "Faust" in English led to his decision to include coaching in the versions of grand opera as a part of his master classes.

"I believe that both audience and artist have pleasure to anticipate, if operas should be given in good English translations," Mr. Zuro says.

"Many singers have admitted to me that they have an inadequate conception of their rôles, that they know the foreign words without appreciating the full significance of them. It is my plan therefore to concentrate on this branch of opera, for I am confident that the day

of opera in our own language is close at hand.

"However, there is no gainsaying the fact that in the United States today, opera in the original tongue is overwhelmingly the favorite, and the student who seeks to be fully equipped to sing in opera should have a thorough knowledge of the foreign words which, after all, served as the inspiration for operatic masterpieces. No translation can reveal the subtleties and very fine points which are found in the original work."

In his master classes, Mr. Zuro will give what amounts to a postgraduate course where singers with stage experience may receive special instruction in their particular fields.

Damrosch to Give Digest of Modernism

HOW many concert-goers in New York realize that they, in the opinion of Walter Damrosch, will constitute a dominant element in the season's music?

Mr. Damrosch says this in connection with the forty-first season of the New York Symphony, of which he is conductor, and in particular relation to the choice of Mecca Auditorium for the Sunday afternoon concert series. Touching on the fact that cheaper tickets can be issued, owing to the auditorium's large seating capacity, he remarks: "Symphony concerts will be the least expensive form of amusement in New York—the rates being considerably lower than those of the theaters, opera houses and better grade motion picture houses."

A Shavian whimsicality is felt in Mr. Damrosch's announcement of a "pleasant and unpleasant" program of ultra-modern music. Mr. Damrosch promises, in this, to present both sides of the question, making his list thoroughly representative of both "good and bad" types.

Another promise he makes is that programs will be more varied than ever before. Beethoven's "Fidelio" is to be produced in concert form, and Wagnerian programs will consist of "Parsifal" and "Rienzi." Coming down the paths of history, Mr. Damrosch also specifies a performance of Pierné's Christmas work, "The Children at Bethlehem."

The season will be divided into four series, two for adults, one for children and the fourth for music-lovers on the border-land between youth and maturity.

Five concerts especially arranged for children between the ages of eight and twelve will be given on Saturday mornings in Carnegie Hall. Music for auditors whose ages are thirteen and onward will be made on six Saturday afternoons. One of these programs, on Dec. 26, will contain "The Children of Bethlehem" with costumes and scenery.

The twelve Thursday afternoon and Friday evening concerts, beginning in Carnegie Hall on Oct. 30, will bring forward the following soloists: Ignace Jan Paderewski, who will make his only orchestral appearance this year with the New York Symphony on Dec. 17 and 18; Frieda Hempel, Josef Hofmann, Sigrid Onegin, Pablo Casals, Lawrence Tibbett, Paul Kochanski, George Gershwin, Jacques Thibaud and Alexander Brailowsky.

Soloists for the twenty concerts in Mecca Auditorium include Florence Easton, Roland Hayes, Mr. Tibbett, Emilio de Gogorza, Reinald Werrenrath, Yolanda Méro, Kathryn Meisle, Richard Crooks, George Barrère, Walter Gieseking, Mischa Mischakoff, Della Baker, Fred Patton, Frederic Baer, Flora Negri, Florence Austral, Albert Spalding and Ernest Davis.

Principals in "Fidelio" will be Miss Easton, Miss Baker, Mr. Crooks and Mr. Patton.

Mr. Damrosch will conduct until Jan. 3. During the remainder of the season Eugene Goossens of the Rochester Philharmonic Orchestra, and Otto Klemperer will lead.

Boice spent the summer at a lake in the foothills of the Berkshires.

Tofi Trabilsee, New York vocal teacher, resumed his teaching on Oct. 5. Mr. Trabilsee recently returned from a vacation spent mostly in Europe. He reports a large enrollment.

Elsa Alsen, soprano, was engaged to appear in the last symphony concert at Fairmount Park, Philadelphia, on Aug. 23. The program was devoted largely to Wagner and was led by Richard Hageman.

The Russian Symphonic Choir begins its fall tour in Torrington, Conn. on Oct. 12 after which it is booked solidly until the Christmas holidays when it returns to New York for a few weeks before starting on a winter tour.

Ruth Breton, violinist, has been engaged as soloist with the New York Symphony this season. This will be her second orchestral appearance in New York, her first having been made with the Philharmonic last year.

Rudolph Laubenthal, tenor of the Metropolitan Opera House, will give his first New York recital at Aeolian Hall on Saturday afternoon, Oct. 31. Mr. Laubenthal will be assisted by Giuseppe Bamboschek, conductor of the Metropolitan Opera.

Clara Rabinowitch, pianist, who recently arrived in America, will make her début in recital in Aeolian Hall on Oct. 17. Miss Rabinowitch has studied extensively in Europe, although she received most of her training from Isidor Philipp in Paris. She has given successful recitals at the Salle Erard in the French capital and in Wigmore Hall, London.

Many Engagements Listed in Artists' Route Book

Carlos Salzedo, harpist, has been engaged for a soloist appearance with the Cleveland Orchestra this season.

Jessie Willette Allen, New York vocal teacher, has reopened her studio after an extended vacation in the West.

Another reengagement for Dusolina Giannini, soprano, is with the Ladies Morning Musical Club in Montreal.

Rhys Morgan, Welsh tenor, has signed contracts to tour under the exclusive management of Evelyn Hopper.

"The Marriage of Figaro" Company which is now preparing for its tour, has added Cincinnati, Ohio and Wilmington, Delaware to its list of dates.

Ernest Schelling, pianist, will make several appearances as assisting artist with the Flonzaley Quartet this winter. He will play in his own Suite for Strings and Piano.

The members of the New York String Quartet have returned to New York from their vacation and are rehearsing for their season, which begins in Syracuse, N. Y., on Oct. 21.

William Wade Hinshaw's production "The Elixir of Love" will include Rock Hill, South Carolina, in its itinerary this month, appearing under the auspices of Winthrop College.

Susan S. Boice, vocal teacher, was one of the army of returning vacationists who resumed teaching recently. Miss

Leonora Cortez, Pianist, Preludes American Tour with European Concerts



Leonora Cortez, Pianist

Leonora Cortez, young American pianist, has been heard in many European centers during the past summer. Miss Cortez played in Amsterdam, Munich, Berlin, Leipsic, London, and many other cities, appearing often as soloist with orchestra.

She will return to America early in November for a tour which will include appearances in New York, Boston, Chicago and Philadelphia. She is scheduled for two recitals in the metropolis, on Dec. 2 and Jan. 8. She is seen above in Fontainebleau. Miss Cortez has been a pupil of Alberto Jonás, piano pedagogue, who returned with Mrs. Jonás recently, for the past five years.

MOZART-HAYDN FILM SEEN

Rivoli and Rialto Have Interesting Programs

Hugo Riesenfeld prepared an ambitious music program for the Rivoli Theater. A "Serenade" by Mozart begins the program with Dr. Riesenfeld and Willy Stahl conducting and Marcel Salinger, baritone, and J. Yaloff, mandolinist, as the accompanying soloists. One of the "Famous Music Master Series," presented by James A. Fitzpatrick, "Mozart-Haydn," is another film number. Riesenfeld's Classical Jazz is played by the orchestra. "Charleston Everywhere" is an elaborate stage offering which is a dance and song interpretation of the "Charleston" in different countries. Harold Ramsbottom, organist, plays "The Midnight Waltz" by Donaldson. Frank Stewart Adams and Donald Baker will otherwise officiate at the console.

Ben Bernie and the Rialto Gang furnish the program at the Rialto, the Gang being in "Toyland" for the week. Burnoff and Josephine, the International dance team; James Wetzel, tenor; Ernest Kola, contortionist; Nee Wong, the Morris Brothers, and the Rialto dancers are a few of Bernie's Gang who make "Toyland" an entertaining presentation. J. Arthur Geis, Oliver Strunk and C. Herbert MacAhan play the organ numbers.

Seymour School Opens Tenth Year

On Oct. 6 the Seymour School of Musical Re-Education began upon the tenth year of its existence, under the direction of Harriet A. Seymour and Marshall Bartholomew. The slogan of the Seymour School—"music from within out"—is worked out in their method of bringing the pupil at once into the realm of musical experience and response, leaving the mastery of technical details and the study of form and structure to follow naturally and easily after the love for music has become thoroughly established.

Concert Tours Are Scheduled for Florence Easton

Florence Easton, soprano of the Metropolitan Opera Company, will make concert tours during the months of October, November and December and after the close of the opera season in April. Miss Easton begins rehearsals at the Metropolitan on Jan. 8.

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Maria Jeritza Finds the Spotlight of Fame Occasionally Too Bright

MARIA JERITZA, like the Prince of Wales and Charlie Chaplin, has the dubious pleasure of living under a continuous spotlight. Her absence is the signal for yards of cabled fact and gossip. Her presence curves the public into an insatiable question mark. And so, inevitably, her return from Europe last week, sent reporters scurrying to the St. Regis, where the Viennese soprano makes her New York home, to see if the summer has made any difference in the nature of her plans, or the list of her rôles.

Mme. Jeritza, always friendly to the press, is, however, a bit wary at the same time. She has learned how casual words can be distorted, how ordinary action misinterpreted. And she knows, the American *credo* to the contrary, that the uses of publicity are not always sweet.

One of many stories, justifying her attitude, centers about her departure from these shores last spring. Just before sailing Mme. Jeritza was standing on the pier talking to a few intimate friends. Suddenly a little man appeared and, interrupting the conversation, asked: "Madame, do you like oysters?" The singer smiled, shook her head, and went on speaking.

A few minutes later the little man reappeared. Again he interrupted. "Madame, do you like lobsters?"

Mme. Jeritza was bewildered but polite and answered "Yes."

"Good!" said the man, "We have a special consignment of lobsters on board which are being shipped to the Hotel Savoy, but I shall see that an exception is made in your case and that you have lobster every day."

The soprano thanked him and completely forgot the incident until weeks later when her attention was called to glaring advertisements in the newspapers stating that Maria Jeritza, soprano of the Metropolitan Opera Company, indorsed the Such-and-such refrigerating system by which a consignment of lobsters was shipped to London by the same boat on which she was a passenger!

Warned by such experiences Mme. Jeritza discreetly checks her obviously confiding nature and restricts her remarks to subjects of the most innocuous kind. Another shock to her was the Brunn affair last summer. The facts of the case were simple. The singer returned to her home town to visit her family and to sing for the benefit of the local opera house. After a short and pleasant visit she returned to Vienna. There she discovered a circulated tale of an uprising against her because of alleged anti-Czecho-Slovak propaganda!

A second example of unwelcome publicity this past summer was the Olzewska episode at the Vienna Staatsoper. That incident seemed to distress Mme. Jeritza beyond words.

"I can hardly speak of it," she said, "without blushing for my entire sex. To think that a woman, a fellow-artist, should spit at another singer, is so incredible that even now I can scarcely realize that I saw it happen with my own eyes! You write, do you not? But you do not expect to write all the articles in the world, do you? Just so no artist can expect to sing all the rôles in every opera, to occupy every line of space in every notice, to win all the praise from all the critics. One does what one has to do as well as possible. And that is all. As for jealousy, a real artist has no time for such nonsense."

The summer, however, held many pleasant experiences for Maria Jeritza which she seemed more than happy to relate. She spoke of London first and expressed pleasure at the prospect of returning to Covent Garden for a series of guest performances again next spring. She was a vivid figure as she talked, her blonde hair and black and white cos-



Maria Jeritza as She Looks During Vacation Time. The Soprano Is Particularly Fond of Dogs and One of the Dachshunds Shown in the Pictures Has Accompanied His Mistress to America

tume contrasting with the rose colored chair, her fingers now touching the tapestry which she had been embroidering, now patting "Burschi," her Dachshund.

Unlike the cat who went to London to visit the Queen, the latter came especially to Covent Garden to see Mme. Jeritza. At the special request of Her Majesty, the singer gave an additional performance of "Tosca" for which King George and Queen Mary returned especially to London from their country residence.

"And afterwards," related Mme. Jeritza, "I was invited into the royal box. King George did not talk very much, but the Queen was charming. She seemed interested in everything and in touch with art, music, and politics all over the world. She asked me about Vienna, about the Metropolitan, about my rôles. Nothing seemed to have escaped her observation. I was so excited at the time that I could hardly hear what she was saying. Until Lady C— nudged me and whispered, 'Be

calm or you will miss all the wonderful compliments the Queen is paying you!'"

Outside of her London appearances and those in Vienna, Mme. Jeritza contrived to find time for a great many weeks of vacation in the Salzkammergut. "I would row out on the lake," she recalled wistfully, "and then lie down in the boat, the sun on my face, and drift. Not a sound. A blue sky above. Mountains around me. The water still. That is happiness!"

But even then, the soprano had to think of the winter. During the summer she studied the new opera in which she will appear this season at the Metropolitan, the "Jewels of the Madonna," which she has never sung before on any stage. She also prepared her concert programs, particularly her English songs, for her fall tour. And she bought her winter's wardrobe!

Displaying a series of iridescent, strikingly effective evening gowns for use on her concert tour. Mme. Jeritza referred to the psychological effect of clothes on an audience. "In opera," she

said, "you have make-up and scenery and the support of other singers to place your listeners in a properly receptive mood. But on the concert platform, there is only a bare hall, a piano, your accompanist . . . and yourself. There is just one way, therefore, to win your hearers before singing a note, by the proper gown. If your appearance stirs approval and sympathy as soon as you walk on the stage, the battle is half won. You no longer feel that you are starting 'cold.'"

Mme. Jeritza left New York to fulfill concert engagements shortly after her return from abroad. Early in November she will return for the opening of the Metropolitan season. Asked whether operagoers were to anticipate another sensation such as her *Santuzza* rolling down the church steps, her *Tosca* singing the "Vissi d'Arte" on the floor, or the fall of her *Thais* in the boudoir scene, Maria Jeritza smiled—and said nothing. Perhaps she had learned that silence also has its news value.

DORLE JARMEL.

Nelson Appointed New President of Bush

[Continued from page 1]

schools, but to cooperate with them. The new school was planned to coordinate the activities of the different institutions, and scholarships given by the Foundation in various schools throughout the country would be continued.

The Foundation's studios in New York were characterized by Mr. Bellamann as "a graduate organization for training students of exceptional talent sent to us from the schools. There will be no director—just a group of master classes taught by musicians of international prominence."

This system for an institution in which celebrities were to teach independent of a central direction has been pursued for only a year. The appointment of Mr. Bradley is assumed in musical circles to mean that the presence of some central authority has been found desirable to coordinate the various courses of the Juilliard Conservatory—which includes departments in voice, piano, bow instruments and composition, among other subjects.

Mr. Bradley is a musical educator of sound training and long experience. Born in Campbellville, Ky., in 1872, he studied at Randolph College, University of Worcester, University of Kentucky, Cincinnati College of Music, Cincinnati Conservatory, and finally in Paris under

private direction. After finishing his studies, he organized a school at Waxahachie, Tex., which was removed three years later to Fort Worth, where Mr. Bradley conducted it for four years.

In 1902 Mr. Bradley became president of the Bush Conservatory. In addition to his active work as a teacher, Mr. Bradley has lectured widely before women's clubs and colleges of the country, and has written several books of theory including "Harmony and Analysis" and "The Triangle." He is the chairman of the National Conservatory Committee Society of American Music.

CHICAGO, Oct. 2.—Edgar A. Nelson, widely known organist, pianist, and accompanist for many of the world's greatest artists, who has been appointed president of the Bush Conservatory succeeding Kenneth M. Bradley, brings to his new position a wide experience in pedagogy. This is not Mr. Nelson's first connection with the Bush Conservatory.

His entire musical training, dating back 20 years, was obtained here. His ascendancy to the presidency of the institution from which he was graduated, finds him with the particular qualifications necessary for his new duties.

Many of Chicago's most noted musical organizations have come to the front through the able direction of Mr. Nelson. The Sunday Evening Club Chorus and the Swedish Choral Club, with which he has been identified for years, are firmly established in the musical life of Chicago. With the latter organization he made a tour of Scandinavia five years ago, when his artistic accomplishments attracted the attention of the King of Sweden, who conferred on him a decoration. An extensive tour of the Pacific Coast with the Swedish Choral Club has just been completed by Mr. Nelson. The Apollo Club of Chicago was led by Mr. Nelson last season during the illness of Harrison Wild.

As the result of the appointment of Mr. Nelson, Edgar Brazelton, dean of the educational department, will succeed to the position of vice-president vacated by Mr. Nelson.

MARGIE McLEOD.

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